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OCTOBER 1951
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By William D. Revelli (See P. 9)

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THE WORLD OF *Music*

Maura Lympany, English concert pianist, was married in London last month to ***Bennett Korn***, advertising executive of New York radio station WNEW . Following her appearances at the Bayreuth Festival, ***Astrid Varnay***, soprano of the Metropolitan was heard in Wagnerian performances in Lucerne and Berlin . . ***Dr. Dike Newlin***, of Syracuse University, will spend the next nine months in Vienna gathering material for a biography of the late ***Arnold Schoenberg*** under a Fulbright grant

Surveying results of its 70th season, the ***Boston Symphony Orchestra*** reports that during the year 1950-51 the orchestra performed an average of two concerts every three days, not counting radio broadcasts. During its 45 week season, the orchestra played 212 concerts in 21 cities reaching a total audience estimated at 750,000 listeners.

Igor Stravinsky last month conducted the world premiere of his new opera, "The Rake's Progress," at the Venice Festival Plans are currently under way for performances in Paris, Copenhagen, Antwerp Brussels Cologne, Dusseldorf, Frankfurt on the-Main, Hamburg Milan, Monte Carlo, Munich, Muenster, and Zurich

The summer concert series at Lewisohn Stadium in New York concluded with a concert starring ***Ezio Pinza***, in his first concert appearance since he opened in "South Pacific."

First prize this year in the annual Young Composers Contest of the National Federation of Music Clubs went to ***Warren R Bohrnstedt*** of Bowling Green, Ohio ex GI and former student of Dr Howard Hanson at the Eastman School of Music Bohrnstedt's prize-winning work was a sonata for trumpet and piano. Second prize honors were divided by ***William Thomson*** of Fort Worth Texas, who submitted a clarinet sonata, and ***Paul R. Parthun*** of Milwaukee who submitted a composition for flute, clarinet cello and piano entitled "The Black Orchid" — The ***Cincinnati Conservatory*** this season will offer its first course in music therapy

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- Chorus for male voices by an American composer, Prize, $100. Closing date Jan. 1, 1952 Mendelssohn Glee Club, 154 W 18th St., N Y C.
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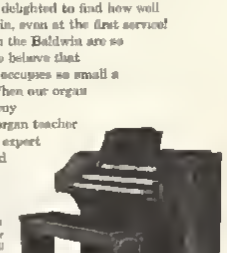

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LETTERS

TO THE EDITOR

Violin Department

Sir: I look forward with eagerness to each issue of ETUDE, and I must say that Mr. Harold Berkley who conducts the violin department, writes his articles with clarity and learning. I follow his articles because they are in my estimation, full of good advice on how to play the violin.

I am a lawyer employed by the Maritime Administration Department of Commerce and I have been here for 28 years. My violin is my hobby and I like it. Your ETUDE adds to that pleasure.

Anthony Blum
New York City

Music Section

Sir: Why is it for the past five years you haven't furnished nice music? Why not look over your issues of 25 to 30 years back and print some of the fine old music you used to have? I find the music in the ETUDE of late very uninteresting. Give us some of the good old marches, waltzes, songs and so on.

W. F. Quackenbush
Darien, Conn.

Sir: May I offer a small criticism of the ETUDE? The reading matter is very fine, and the help which I've received from the different departments is wonderful. But we don't get enough easy pieces—3rd and 4th grade.

Mrs. Fred A. Martin
Murray, Iowa

Sir: It would be appreciated if a few selections of the music published in ETUDE could be for Grade 6 and up. So much of it is for beginners. Some more difficult pieces would also be appreciated.

Mary Jo Carrick
Ft. Pleasant, W. Va.

Sir: Several years ago, while searching for something new for Mother's Day at church I came across a song, "Home Again," by Rubner, in the June 1931 ETUDE, which with a few changes in words seemed to suit the occasion very well. The effect on our congregation was amazing. They sat misty-eyed and spellbound. Even the minister seemed to make an effort to rouse himself from his reverie.

That was night or ten years ago. This Mother's Day I dug out my old copy of ETUDE and asked our soprano soloist to sing it again. The same magic spell! I thought you might like to know what an old ETUDE song has meant to our people.

Mrs. James Nelmes
Carthage, Tenn.

ETUDE Articles

Sir: What is happening to the ETUDE? There seems to be a persistent endeavor to make it look like a cheap movie magazine. My own subscription terminated with the January issue and will not be renewed.

Lue B. Olson
Sioux City, Iowa

Sir: I owe the people who make so fine a magazine many happy moments. Since the first issue I received, on September, 1950, I've been month after month, expecting the arrival of ETUDE at my home. I couldn't count how many good and interesting things I've learned this year. Here in Argentina we have nothing like your magazine, so you can understand my enjoyment of it.

Pablo David Suse
Buenos Aires, Argentina

Sir: As an amateur pianist and subscriber to ETUDE I wish to thank you warmly for many worthwhile articles which nowadays are my only teachers. I have also noted with great satisfaction that you keep on encouraging us who have already passed our young years. Yes, indeed, why not take up our music again!

Veikko Lehtonen
Helsinki, Finland

Sir: I have received two issues of ETUDE, and am very pleased. I find them very interesting.

Barbara Segarski
Algona, Mich.

Sir: Since I am not renewing my subscription to ETUDE, I thought it would be proper to give you the reason. In the past year ETUDE, in its music literature and all around quality has consistently grown disinteresting and boring to me. I feel we are in need of a good music magazine. ETUDE could be just that if it would retain its quality of years ago.

Earl B. Rose, Jr.
Cresco, Penna.

(Continued on Page 8)

Vladimir Horowitz at the Steinway

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Musical Oddities

By NICOLAS SLONIMSKY

THE EMPEROR JOSEPH II of Austria indulged in amateur composition. He showed one of his arias to Mozart and asked for his opinion. "Your Majesty," said Mozart, "the Aria is good, but the composer of it much better!"

Richard Strauss conducted a rehearsal for his opera, "Salome." The orchestra men had a hard time struggling with the notes, and they could not get into the spirit of the music. "Gentlemen, don't work so hard," Strauss told them. "There is nothing unusual about my opera. It is merely a scherzo with a fatal outcome."

■

A DEMONSTRATION of what may be called pianoforte tale was given by a man with a picturesque name of Napoleon Bird in 1887 at Stockport, England. On June 7 and 8 of that year, Napoleon Bird played piano for twenty-five hours without stopping. On October 27 and 28, in the same year he improved his record to thirty-six and a quarter hours. As a token of appreciation, he was presented a massive gold watch chain from the public of Stockport. In November 1894, Bird's record was wrested from him by a Herr Berg, a German known as "the iron pianist." But Bird refused to yield his pianistic crown. He put on an exhibition, again at Stockport, playing with both hands for forty consecutive hours. Herr Berg's repertory consisted of 400 pieces. Napoleon Bird had over a thousand at his fingertips, playing from memory. A trained nurse fed him while he played, and according to the local newspapers, the menu included roast fowl, dry bread, lemonade, ice water, and oysters.

The mother of a girl student complained to the piano teacher that her daughter was making little progress. "Her last piece was in five sharps," she said, "and the one you gave her after that only in two sharps."

■

THE WORLD PREMIERE of Strauss' opera "Elektra," in Dresden in January 1909, was an event that shook the then relatively peaceful world. Amazing stories were circulated about the production of the opera. It was rumored for instance that Ernst von Schuch, who conducted, stopped the orchestra during a rehearsal, and said "Gentlemen, play louder. I think I heard the voice of a singer."

Strauss listened to rehearsals from an orchestra seat. Dissatisfied with the characterization of Elektra given by Mme Krull, he shouted "You must make yourself much more beautiful in this scene." "What did he say?" Mme. Krull asked Schumann-Heink, who sang Clytemnaestra. "The Royal General Music Director Strauss says you must act more like a colleague," replied Schumann-Heink.

■

SOMEONE ASKED Von Hofmannsthal, the author of the libretto, what his opinion was of "Elektra" in comparison with another more popular opera. "Why 'Elektra' is as much greater in comparison," replied Von Hoffmannsthal, "as Mont Blanc is higher than Semmering." (Semmering is a popular resort near Vienna) "But isn't it true that more people go to Semmering than to the peak of Mont Blanc?" commented the questioner.

Strauss' business sense was a favorite topic of conversation among musicians. A singer composed a musical burlesque on "Salome," and played it for Strauss, who was greatly amused. "Would you object to a public performance of my parody?" asked the singer. "Not at all," Strauss replied "but of course we must first settle the question as to the share of the royalties that would go to me."

■

MUSICAL INSPIRATION comes to composers at the most singular moments. In one of his letters Berlioz tells how he found a suitable melody for the refrain of "Pauvre Soldat" in his cantata "Le Cinq Mai." For two months his inventive powers failed, as he tried the end that melodic phrase without satisfaction. Then one day he took a walk on the banks of the Tiber near Rome and absorbed in his thoughts, walked right into the shallow water finding himself up to the knees in mud. And then, writes Berlioz, "Encore relevant je chantai ma phrase à longtemps cherchée, et le nouveau fut fait"—"getting up, I sang the phrase which I sought for so long, and the piece was done."

Several pianists, among them Anton Rubinstein and Leopold Godowsky were credited with the following witticism, but Hans von Bülow seems to have the priority on it. Asked his opinion about a contemporary pianist, von Bülow replied "He possesses an extraordinary technique which permits him to surmount the easiest pieces with the greatest difficulty."

■

ROSSINI WAS INSPIRED to compose the celebrated aria, *Di Tanti Palpiti* from the opera "Tancredi" by a bowl of rice. He was dining in his favorite restaurant in Italy but could hardly enjoy the food, a thing unpardonable as he was, for his mind was on the missing aria. The waiter, familiar with Rossini's moods, said "Buogna mettere i riso." "Yes, please do," answered Rossini. The waiter went to order the rice and Rossini sat down at the piano which was always at his disposal in the restaurant. And suddenly, without difficulty, the melody of the aria formed under his fingers. Among his friends "Di Tanti Palpiti" became known as "L'Aria del riso," the air of rice. This episode is told in "The Musical World," of London, in the issue of July 29, 1836.

The "Quarterly Musical Magazine and Review" of London published this note in 1829 about the first visit of young Mendelssohn in England. "The seventh concert was the most distinguished of the season. It commenced with a manuscript symphony composed by Mr. Mendelssohn-Bartholdy. Mr Mendelssohn is not more than twenty two, his features indicate great vivacity, and his conversations will not disappoint the expectations raised by his fame. He speaks English fluently and well, and is in every sense an accomplished gentleman." But the account overestimated Mendelssohn's age. He was barely twenty years old at the time of his first visit to England.

■

IN THE 1827 volume of the same magazine, there is a story on Beethoven which is worth saying from oblivion. "This great composer was at his cottage in the neighborhood of Vienna one summer and during the afternoon of a sultry day being seized with the furor of composition, seated himself at a small table in the garden, where he wrote with his well-known velocity and abstraction, unconscious how fast the day was closing, until towards the evening a heavy shower of rain began to descend—still however the composer was so intent upon his work, that he remained until he was literally drenched to the skin when he found, by the obliteration of nearly every note he had written that he had stayed too long." The anecdote itself is plausible and interesting. But it is difficult to agree with the writer's conclusion that Beethoven's deafness resulted from this exposure; "The consequence of this imprudent want of care was that a violent cold and deafness attacked him which became incurable."

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NEW Records

By GEORGE CASCOYNE

Gounod: "Faust"

Among the new operatic recordings in this one of the opera "Faust" as sung by the Metropolitan Opera cast in its revival last season. In the principal roles are Eleanor Steber (Marguerite), Eugene Conley (Faust), and Cesare Siepi (Mephistopheles), with other Metropolitan artists in supporting roles and Fausto Cleva conducting. The performance is about on a par with that of the revival. Eleanor Steber's voice sounds as beautiful as ever (Columbia, 3LP discs.)

Auber: "Fra Diavolo"

Another operatic performance on records deserving mention is that of the Dresden State Opera in Auber's "Fra Diavolo." Included in the cast are Irma Beilke, Hans Hopf, Lorenz Fehenberger, Gottlob Frick, Arno Schellenberg and Kurt Boehme. Karl Elmendorf conducts the Saxon State Orchestra. The opera is given a spirited performance. (Urania, 2 LP discs.)

Berlioz: *Notes d'été*

The first Full Frequency Range Recording (FFRR) to be made in this country presents a hitherto unrecorded song cycle, "Nuits d'eté" by Hector Berlioz, as sung by Susanne Danco, with the Cincinnati Symphony Orchestra conducted by Thor Johnson. The result is a more realistic sound on records than one is accustomed to hear, together with a marked improvement in the balance between orchestra and soloist. (London, one 12-inch disc.)

Loeillet: *Trio Sonata in B minor*
Telemann: *Tafelmusik 1733 II No. 2 and No. 4*

An early eighteenth century Belgian composer flutist, Jean-Baptist Loeillet is represented on records by his Trio Sonata in B minor as played by Milton Wittgenstein, flute, Marcel Hubert, cello, and Sylvia Marlowe, harpsichordist. Also on the fine record is the music by the prolific Georg Philipp Telemann, a contemporary of Loeillet. For this the above named artists are joined by Thomas Witt and Samuel Baran, flutes, and Engelbert Brenner, oboe (Westminster, one 12-inch disc.)

Handel—Schoenberg: *Concerto Grosso for String Quartet and Orchestra*
Mozart: *2 Adagios and Fugues (D-sharp minor and F-sharp minor)*

These interesting works are played by Werner Janssen and the Janssen Symphony Orchestra. The Schoenberg transcription especially is a revealing experience for the listener. The original Handel becomes very "modern" indeed with the third and fourth movements taking on more and more of Schoenberg's personality. An unusual recording. (Columbia, one 12 inch disc.)

Haydn: *Sonatas—No. 48 in C and No. 51 in D*

Virginia Pleasants plays this lovely Haydn work in a highly pleasing manner (Haydn Society, one 10-inch disc.)

Monteverdi: *Salve Regina and Magnificat*
Verdi: *Ave Maria, Laudi alla Vergine and Pater Noster.*

Some excellent choral singing is brought to the listener in this fine recording made by the Philadelphia Choral Ensemble, conducted by James Fleetwood. This group of about thirty mixed voices, which was organized five years ago by its present conductor, turns out a really fine record. The balance of voices is good. (Allegro, one 12 inch disc.)

Music Lover's

BOOKSHELF

By THOMAS FAULKNER

Schubert: Thematic Catalogue
By O. E. Deutsch and Donald R. Wakeling

This is a work of massive scholarship which may well become as authoritative for Schubert's music as is Köchel's catalogue for that of Mozart. It lists in chronological order all the works of Schubert, whether published or unpublished, and it even includes works which are lost but are known to have been written. The book tells when and where each work was composed and when it was first published, along with other pertinent information.

W. W. Norton, $12.50

Three-Quarter Time
By Jeremy Pasteur

This is a biography of Vienna's famous waltz composers, Johann Strauss, Senior, and Junior that tells in detail the quarrels, jealousies, outgassings, successes and failures of this brilliant musical family.

It also contains a critical analysis of the Strauss waltzes and operettas, a list of available recordings, and very frank comments on their merits by Mr. Pasteur.

The author, a Bostonian, has spent years studying and conducting in Austria and is considered even by Viennese to be an authority in the field of Strauss waltzes.

Abelard Press, $3.50

A Song in His Heart
By John Jay Daly

This is the story of James A. Bland, the Negro composer who wrote "Carry Me Back to Old Virginny," "In the Evening by the Moonlight," "Oh Dem Golden Slippers" and many other songs beloved by all barbershop quartets in the land.

In writing his fictionized account of Bland's life, Mr. Daly has been forced to draw liberally on his imagination, particularly in regard to the composer's early years. Little is known of the circumstances of his life except that he was born in Flushing, New York, in 1854, attained considerable fame as a minstrel in Washington, and, later, in London, and died penniless and forgotten in Philadelphia in 1911.

In his foreword Mr. Daly gives an account of the memorial tribute to Bland on July 15, 1946, which came about through the efforts of Dr. James Francis Cooke, Editor Emeritus of ETUDE.

John C. Winston Co., $3

Cumulated Index of Record Reviews
Compiled by Kurtz Myers
Edited By Richard S. Hill

This new and extremely useful volume, just issued by the Music Division of the Library of Congress, is a compilation of reviews of new records which appeared in America's leading publications between December 1948, and September 1950. Beside each record is tabulated the number of reviews which appeared, and whether they were favorable or unfavorable. This handy compendium of opinions of the nation's outstanding record reviewers should prove to be of the greatest usefulness to everyone interested in records and record collecting. The Index is a cumulation of listings which appear quarterly in NOTES, the magazine of the Music Library Association.

Music Library Association, Music Division, Library of Congress

Schurmann's Guide to Books on Music and Musicians.
By R. D. Darrell

This practical volume fills a need of long standing. Researchers and librarians are always being asked to recommend a good biography of Schumann, or to enumerate the textbooks on keyboard harmony which are available and discuss the features of each.

Now for the first time this information is available in a single handy volume. Mr. Darrell has sensibly limited his selection to available books and has not included volumes which are scarce or out of print. Even with this limitation there is a large variety to choose from. Music researchers everywhere will probably be grateful for Mr. Darrell's thoroughness and conciseness, and for the simplicity and clarity of his indexing.

G. Schirmer, $6

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LETTERS

TO THE EDITOR

(Continued from Page 3)

"Keep Those Violins Tuned"

Sir: Mr. Hyman Goldstein's article, "Keep Those Violins Tuned," (ETUDE, July 1951) is good, but that author should know that radio signals are being broadcast right now, day and night, by Station WWV, Washington, D. C., sounding A-440. Of course you need a shortwave set to get the signal, but the pitch, as given by the Bureau of Standards, is certainly correct.

Maurice Resnick
Rutherford, N. J.

Sir: The Bureau of Standards Station, WWV in Washington, and its subsidiary, WWVH located here on the island of Maui, both provide standard pitch of 440 (A) and 600 (E flat) throughout the entire 24-hour day, 365 days per year.

Stewart F. Shelluby
Honolulu, Hawaii

Wagner Issue

Sir: A letter in your August issue referred to Richard Wagner as "an old reprobate." I wonder if the writer knows that Wagner's music has been accepted as the cornerstone of modern operatic repertoire. Has the writer seen any of Wagner's operas performed? They are very beautiful.

Jim McKee
Monterey, Cal.

Sir: Perhaps your readers who objected to the ETUDE devoting an issue to Wagner doesn't realize that there are many people who think highly of Wagner and enjoy his music. Wagnerites would value the special issue in July (I am a Wagnerite, as you may have guessed by now).

Grace Janet Garratt
Berkeley, Cal.

Sir: Your ETUDE is marvelous! Especially the issues on composers and other special things. Would you please include more such issues—that is, about composers and special phases of music?

Robert R. Blackley
Philadelphia, Penna.

Fortnightly?

Sir: I write to you from a country where the musical plant does not grow as well as the rubber tree. Your magazine has periodically pumped inspiration into my life and kept me in touch with the musical world. Could you not publish it weekly, or at least fortnightly?

Stephen Chin
Penang, Malaya

"How to Start a Piano Studio"

Sir: I wish to thank the ETUDE for the very good article, "How to Start a Piano Studio" by Florence M. Porter (ETUDE, July, 1951). I hope we have more from her pen.

A. Bowen
Detroit, Mich.

Organ Department

Sir: I would like to take this opportunity to tell you how much I enjoy ETUDE, especially the organ department as I am an organ pupil.

Jane E. Widmann
Slingerlands, N. Y.

Musical Group

Sir: I am interested in belonging to a musical group and associating with music lovers. Could some reader who is a member of such a group in New York City get in touch with me?

Phyllis Axelrod
Brooklyn, N. Y.

Old Issues

Sir: I have been wondering what the subscribers of the ETUDE do with their numbers when they get through with them. I know of one subscriber who takes the music out of the magazine and destroys the rest of it. But I think when I get through with my numbers that I'll give them to someone else a musical friend no doubt. That is a good way to do with any magazine, keep it moving around from one to another.

James G. Jolly
McFall, Mo.

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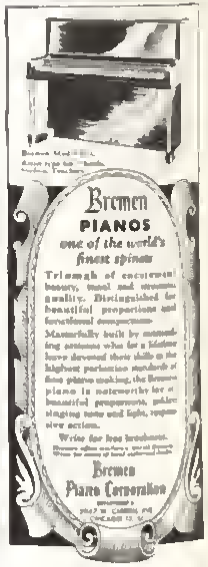


Dick Smith, high-stepping drum major of Dr. Revelli's University of Michigan Band, goes through his paces aided by a youthful fan

Can Your "MARCHING BAND" March?

By WILLIAM D. REVELLI

Poor band performance results from inefficient organization by the director and his bandsmen

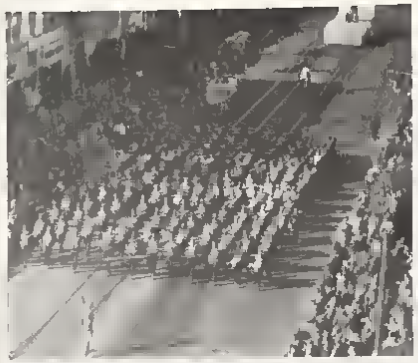
Thousands of band conductors who, during the summer months, have observed with great curiosity the roadway billboards, magazine advertisements, current events the hit parade, TV, radio, and every other conceivable source—all in quest of an idea for a formation, maneuver or pageant—are presently in the final stage of charting, diagramming and drilling for the shows which are to unfold and take shape on the field during the autumn weeks ahead.

Although marching bands have been presenting pre-game and half-time entertainment before gridiron audiences for approximately a half century, only a few have successfully established a program which utilizes the full resources of the marching band.

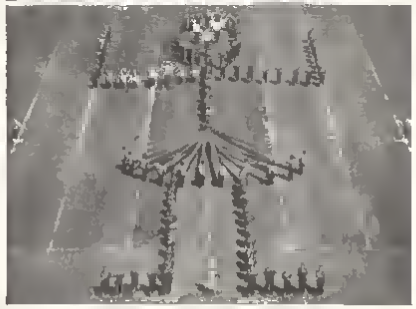
Each fall at the University of Michigan, more than two hundred and fifty men are enthusiastic for the marching band. Many of these students are excellent musicians, and show results of the superior musical training which has been provided them in our secondary schools. However, only a comparatively small minority are even casually acquainted with the terminology and fundamentals of marching or drill routine. Much of the lack of this knowledge can be attributed to the intensive schedule of pep sessions, football games and assembly programs in which our bands must perform during the early weeks of the fall term. Naturally, these public appearances play havoc with the conductor's objectives and results.

However, similar schedules have existed for several decades and it is not likely that they will be altered to a great extent in the years to come. Therefore, if we are to carry on in the future as we have in the past, we must admit that our bandsmen of tomorrow will be as inadequately informed of marching fundamentals as those of yesterday.

In view of these conditions, it behooves us to give considerations to means and ways for improving our marching techniques, so that we may be able to secure better results in a shorter period of time. Naturally, such objectives will require more careful planning, efficient organization and administration on the part of the conductor and his bandsmen. The drill schedule, rehearsals and meetings must be



Even Hopalong Cassidy (background, on white horse) gets into the act as Michigan's band parades before the Rose Bowl Game of 1951.



Between the halves of a Michigan football game Michigan's band shows its versatility by forming a University of Michigan monogram (above) and a hula-hula dancer (below) who keeps time to the music.

so highly organized that not a single moment is lost. Certainly the marching bands' most bitter enemy today is the wasted rehearsal and drill time. Especially is this true of the preliminary drill sessions of the bands which I have had the opportunity of observing during the early weeks of the school year.

Much of the abuse of these precious minutes stems from a lack of efficient organization on the part of the conductor and his bandsmen. Too frequently, there is little or no preliminary planning, drill charts are not well prepared, no specific duties have been assigned the band's student officers, nor has the program been pre-tested on a miniature gridiron. The music is often chosen with little consideration of its appropriateness for the occasion and frequently is poorly arranged. Hence, if we are to improve our marching bands, we must first proceed to improve ourselves, especially in the field of organization and administration. One hour of careful planning at our desk will save ten hours of labor and wasted effort of an entire band on the gridiron.

As a preliminary plan for improving the fundamentals of our bandsmen, let us first provide a mimeographed list of marching band terms which will be sent to every bandsman who expects to participate in this season's marching band. This list will be sent to him at least two weeks prior to the first meeting of the band. The test in marching band terminology will include the defining and execution of such commands as:

"Attention," "At ease," "Fall in," "Fall out," "Guide right," "Guide left," "Guide front," "Right face," "Left face," "About face," "Forward march," "Halt," "Countermarch," "Full face," "Half face," "Column right," "Column left," "Diminish front," "Augment front," "Right oblique," "Left oblique," "As you were," "Instrument up," "Instrument down," "Halt while playing," "To the rear march," "Dismissed."

Other terms which every bandsman should be able to define are:

Rank, file, squad, pivot, interval, alignment, cadence, cover, dress, flank, carriage, stand fast.

I doubt if more than a dozen non-military bands in the country are capable of making a perfect score on the above test of fundamentals. Try it. I will be interested to learn how well your band has responded to this simple but important test.

The mastery of these elements is a primary requisite to the success of any marching band, and there can be no doubt that the time spent upon such fundamentals will have its reward in the improved marching of the band as the season progresses. Smartness of execution, unity of step, alignment, carriage, dress, precision, and coördination, can never be achieved until due attention upon such drill routine is emphasized by conductors and mastered by bandsmen.

Too often our bands are grossly concerned with the introduction of "auto tricks" which, for the most part, can aptly be classified as "corny" and frequently in bad taste. For the most part, such programs which I have witnessed at various festivals, contests and football games have been poorly executed, presented without forethought, and bear no relationship to the (*Continued on Page* 60)

THE RÔLE OF HARMONICS IN MUSIC

By Glen R. Tamplin

How are we able to determine the difference between a cheap instrument and a valuable one, just by listening to it? Or, for that matter, by what means do we distinguish between the different classes of instruments? How does one musician produce a better tone than another? These questions suggest that music consists of something besides pitch, rhythm, and volume. This other quality is often called "timbre" and deserves some inquiry, for those people who know more about the makeup of musical tones enjoy them more and use them better.

Before discussing the nature of music from the standpoint of sound, it is helpful to observe how music is produced. By watching a drumhead after it has been struck, a person can almost see music being created. The drumhead moves back and forth, causing the air to be set in motion. Bells, cymbals, and the xylophone produce music in a similar manner, that is the entire structure of each instrument vibrates.

All string instruments are constructed very much alike in that they all have a sounding board to amplify the weak tones produced by the vibrating strings themselves. In the banjo, the guitar and the violin family, it is the body of the instrument which acts as a sounding board. There is a large sounding board in the piano.

Wind from the lungs vibrates the vocal cords, which in turn produce tones that are modified by the mouth, throat, and nasal cavities. In the case of most brass instruments, the wind vibrates the lips, causing music to be produced. These tones from the lips are then modified by the instrument. Vibrating reeds, actuated by air from the lungs produce the music in clarinets, bassoons, oboes, and other reed instruments.

Music from different sources sounds different. Even when the same note is played at the same volume on the same instrument by two different persons, it sounds different. Just what is it that makes the difference? The answer lies in *harmonics*.

Very interesting facts can be learned about harmonics and the relations of notes by studying the piano keyboard. The octave interval, for example, was not decided upon by the scientist. Our brains psychologically determined the octave, the chords, and the scale long before the scientist knew what was happening. When the scientist finally investigated the relationship between the frequencies, he was somewhat amazed, for he found that raising a tone one octave exactly doubles the frequency of the sound. ("Frequency" is the number of vibrations per second.) Thus, going down the scale an octave reduces the frequency by dividing it in half. Knowing that the piano is tuned to "A-440" we can easily find the frequency of the lowest note on the piano, an A, by dividing 440 by 2 for every octave between that A whose frequency is 440 and the lowest A on the piano. When this is done, we find that the frequency of the lowest A is 27½ cycles per second, or near the lower end of the ear's range. (Our ears respond to the tremendous frequency range of 20 to 20,000 vibrations per second!)

The scientist also found that the frequency relationship between the various notes of a chord could be reduced to simple ratios, such as 3:5 or 2:3. As an example the frequencies of the notes in a tonic chord may be 256 (for middle C), 320 (for E), 384 (for G), and 512 (for C), but the ratio of the frequencies can be reduced to 4:5:6:8.

Perhaps you have watched an archer's bow and noticed how the string vibrates back and forth when it is released. The frequency at which it vibrates depends upon its length, its tension, and the material of which it is made. If the string is held exactly in the middle, one end can be plucked and both ends will vibrate equally, even though only one end has been plucked. Or it can be held so that it will vibrate in three segments or four, or more. (See Fig. 1.) But changing the length of the vibrating section changes the frequency of tone produced. Thus as the string vibrates in shorter sections, it vibrates at higher frequencies; as the length of the vibrating segment is halved, the frequency is doubled, or the pitch is raised one octave.

A violin string behaves much the same as the string of the archer's bow, except that the relative magnitude of its vibrations is less and it is kept in constant, even vibration by the violinist's bow. The string

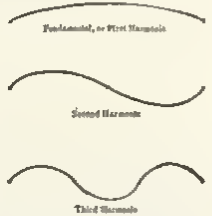


Figure 1

vibrates in one large arc whose length is the length of the string. But it also vibrates simultaneously in smaller segments, as explained above, by superimposing the vibrations upon each other. These smaller segments occur even though there is nothing holding the string at the middle or at any points other than the ends.

It is standard practice to call the tone produced when the string is vibrating at its lowest frequency, or full length the *fundamental* tone. But when this tone is compared with other vibrating sections, which are superimposed, it is called the *first harmonic*, and the other tones are harmonics of higher numbers.

Just as the string of a violin vibrates in segments, so do all music-producing materials like piano strings, clarinet reeds, and air columns in a flute.

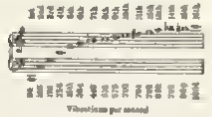


Figure 2

Suppose the fundamental of some tone were the C two octaves below middle C. Then its harmonics are those indicated in Fig. 2. (The black notes are only approximate.) Notice that the first six, or even eight harmonics form very familiar chords.

"Rich" tones contain many harmonics. The Diapason tone of the pipe organ is rather dull. In (*Continued on Page* 51)

"YOU'RE AN ARMY ORGANIST NOW"

Whether in the post chapel or in a rough setting near the front lines, the army organist must be always ready to adapt himself to every condition.

By DAVID D. RAYCROFT

On my army form 120 I had written, "organ" in the space that asked, "Musical Instruments Played." Before you could say E. Power Biggs, I found myself at the console of the organ in Chapel #5 in Camp Breckinridge, Kentucky. The hymn was *The Old Rugged Cross* and there were about 300 rousing male voices singing.

There have not always been three hundred men in chapel every Sunday, sometimes it is more likely to be thirty, but such variations in congregational volume is but one of the interesting experiences an Army organist encounters.

All your old, established forms and procedures of worship swiftly fly out of the organ loft. You are at once a Methodist, Lutheran, Episcopalian plus hundreds of other denominations (it seems!). The Lutheran liturgical service meshes into the freedom of the Baptist. In most cases, however, the Chaplain has set up a good, dignified form of worship service that is agreeable to all and that instills a sense of reverence.

You must provide a repertoire that doesn't cause the Colonel to complain about too much Bach and some Pfc to complain about too little. Or perhaps you will be admonished by your Regimental Commander "to play it loud and fast," as I was when I first arrived in Trieste. Probably the good Colonel had become tired of the Italian organist who was not familiar with robust Protestant singing. At least that occasion was the first in my Army career where I was met with open arms by a Colonel.

Overseas, your musical experience is considerably enriched. You are stationed at posts close to some of the world-famed cathedrals and their equally famed organs. Here in Trieste I have become acquainted with the organist at the cathedral of San Giusto and with Mr. Kreutzer, the organist at the Evangelical Church. This organ is a fine, old German one built in 1790. What a thrilling experience to play it!

Also I have met the director of the opera house in Trieste and I had a box for the season which cost me about fifteen dollars. Music still forms a vital part of life here and the music lover can revel in concerts and opera to his heart's content.

But to return to military matters. I must mention our setup over here. Our post chapels are equipped with electric organs as in the states. However, we must use a generator instead of the local, unsteady current. And Army generators being what they are sometimes necessitates a whole combo section hovering over the organ and generator trying to coax enough cycles out of it to last one service. This particular generator can be so temperamental at times we have come to call it "Gilda" after a local diva who displays much the same characteristics at times!

Our other chapel utilizes the commissary refrigerator generator, hence the only trouble we have is to anticipate when the refrigerator goes off and on, so as to use more "juice" for a few moments. If this happens in the middle of a particularly peaceful offertory, its effect is a bit unnerving, and a glorious "Marche Maestoso" can sound horrendous at these inauspicious times.

I manage to satisfy most everyone by playing transcriptions of well known or chestral works, simple, melodic works of well known composers and many, many hymn arrangements. Hymns played or sung as special music strike a responsive chord in the soldier's heart that no other music seems to do. Then there are the weddings, funerals and christenings. I have played *April Showers* as the last request of a Major, and by special request I have played *Prisoner of Love* at the wedding of a Sergeant and his Greek bride.

At Christmas, a male chorus manages to get together. Most of the fellows can't read a note of music and most of them prefer *The Tennessee Waltz*, so it takes infinite patience to get *Silent Night* sounding halfway beautiful. But soldiers always come through, I've discovered.

As an Army organist you will meet soloists whose music must always be especially arranged and transposed at the last minute. Then there will be someone who has been a professional in civilian life and with whom it is a pleasure to work. At one camp I met a fine, young baritone and we were able to present Sunday afternoon recitals in the chapel. Interestingly enough, the men came and listened to serious music in an Army chapel. The Army is always full of surprises.

Sometimes, you, a Protestant, will play Mass for the Catholic Chaplain when he has no organist. There will be the services out in the field when the troops are on maneuvers. You play the little, portable organ that you lug around yourself. You'll ride in a dirty, bumpy jeep over no-roads and modern autobahns, cold German winters and hot Italian summers. At some posts, you will jump up from a Postlude, take a half hour jeep ride to the next post and begin with the Doxology.

There will be occasions when you play for only two people and other times when men's voices fill the chapel with their wonderful singing. There will be Christmas Eve when a homesick Corporal will ask you to play *White Christmas over and over again*.

Then, perhaps, you realize what your music means to men who live a life that is, at best, lonely and hard. And some of the frustrations and strange Army ways will fade away at such times when a G.I. asks you to "play it again." THE END

Bring Music into your practice

Too much mechanical repetition of finger exercises will result in mechanical performance.

By CLIFFORD CURZON

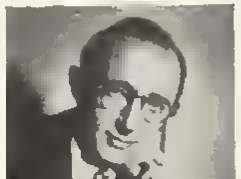
PIANO-PLAYING advances only with the study of music. It lags behind in proportion as concentration on keyboard problems is allowed to outweigh musical thought.

The time for pure finger work is during the first few years of study when the hands must be accustomed to the keyboard and when the mind is not yet capable of mature musical thought. But once the hands are at home on the keys there should be no cleavage between technique and music. If a note is played at all—whether in a scale or in a composition—it should express some desired musical effect.

There is a vast difference between technique and finger facility. Technique means the ability to express music as completely as possible at every moment of playing. It includes finger facility (one quality of dynamics, pedaling, and the inflecting of every note) so that, if four are struck together, each can sound, if one wishes, like a separate instrument.

Training for facility only, on the other hand, means simply keeping the muscles fit, as an athlete does, through proper exercises. On the piano, these exercises begin with the common hand positions and continue through all the diatonic and chromatic scales, and all the arpeggios. Scales and arpeggios are universally stressed because they occur as frequently in the popular literature that they may be said to represent the idiom of classical music.

As study advances, however, too much purely mechanical practice is as dangerous as it is helpful at the start! Obviously, the fingers need to be kept nimble for their tasks, but technique cannot be developed apart from musical purpose. The student helps himself by learning, as soon as possible, to exercise his fingers while endeavoring to secure desired musical results. Thus,



Clifford Curzon, English-born pianist, created a sensation at his first American recital in 1946. A sensitive, poetic interpreter, he is famed for his imaginative performance of Mozart and Beethoven.

the development of the stretch, the use of the thumb, etc., are best mastered in passages where the problems occur and where the musical intention helps to suggest the solution. The *kind* of stretch you want, the particular way you use your thumb, vary with the effects you plan to produce.

Technique is never a fixed set of clever tricks, to be first mastered physically and then applied on all occasions. There are no tricks. One has got to find one's own technique, based on the structure of one's hand, one's fingers, one's individual way of moving hand and arm (for, as Schnabel has rightly said, "arming" and "handing" are as important as "fingering"!)

After the earliest years, you no longer play isolated chords or passages—you play chords and passages in *their musical context*, and their sound must approximate your ideas about the passages in question. The identical notes may occur in a gay Mozart Rondo or in a tragic passage of Beethoven, obviously, you cannot play them the same way. Technique must be linked to music because technical resources flow from musical thought.

This means that, whether in practice or in performance, the sound of every phrase—every note—must be planned in your mind *before* you begin to play. This, in turn, means endless experimenting with numerous possibilities of phrasing, shading, dynamics, tone-quality before you find the exact sound you want. Further, this mental ideal (which must seem to you the *only* way of expressing the music at that time) will necessarily change as you develop. Then you go back and think out the work afresh. This maintaining of one's musical integrity through all the changing phases of one's development is one of the most important parts of study.

To play convincingly, one must be utterly convinced of the rightness of one's mental ideal of the music at the moment. And an interesting corollary flows from this: the surer you are of your musical conception, the more readily you overcome purely mechanical problems.

While genuine musical feeling is perhaps inborn rather than acquired, it must be developed. It is important to widen general culture, building oneself into the kind of person who has something to say not only in music but in any field. It is also important to think in terms of the basic interrelation of all the arts. For example, a sense of form in architecture and in painting is helpful in studying musical forms. A sense of color (also a knowledge of the voice and of the other instruments) is valuable in gauging tone-quality. And an understanding of both form and color aids in selecting which details to put in and which to leave out.

On looking over a new work, for instance, you may want to use a specially luscious tone in a given phrase of the melody—only to find that the particular tone-quality which heightens the effect of the one phrase disturbs the form of the work as a whole. So you wrestle with your musical conscience. If you decide to sacrifice the one phrase to the integrity of the whole, you have taken a step along the road to musicianship.

Music study and general culture are also broadened by learning all one can about the various composers, the periods in which they lived, the possibilities of the instrument at those times. (*Continued on Page 63*)

The Orchestra in Education

PART 2

By REGINALD STEWART

MUSIC, talked about and listened to only by radio or phonograph, "comes alive" when children are taken to hear a real symphony concert and where a narrator clarifies everything as the music unfolds. An opportunity to see the instruments at close range and to talk to the musicians is afforded. Programs are carefully chosen to progress by easy steps from music the youngsters know, to music they do not know. This makes the concerts a real joy and inspiration.

Preparations in the class room for such an experience include the hearing of all material to be played by the orchestra during the season, utilizing the aid of a phonograph or radio. Motion picture shorts, too, can be very helpful. Interest is also developed through "school spirit" by having student performers appear with local or visiting orchestras, or by having young composers' works performed. This serves to develop an appreciative audience, as well as to provide talented youth with opportunity for challenging experiences.

The important place which the symphony orchestra holds in the field of music in its own right, in opera, in ballet, etc., warrants the serious study of the component parts of an orchestra, as well as of the literature and the background of great composers and great performers. Through class discussion, radio programs assignments, verbal and written reports, examinations and class room performance, the development can be rapid. The competitive spirit is an integral part of the American way of life, it is worth while to foster it in relation to the orchestra through prizes awarded at the end of youth concerts, radio series, etc., for outstanding reviews, notebooks and the like.

No curriculum is complete without the opportunity for the study of music and for participation in musical activities. No study of music can be complete without a great amount of attention to the leader in the music field, the symphony orchestra. The professional orchestra, when it goes on tour, is a tremendously potent influence in education, for, in addition to its regular adult concerts, it can give children's concerts in communities where they would not otherwise be heard.

All of this school activity should lead to greater participation in music by the masses. There is an urgent need for post-school musical organizations, for orchestras and choral groups in the 18-30 age class. Why should the rich musical experience gained in the twelve years of school be cut off suddenly upon graduation? There is a gap which should be filled, an extension of the function of music education from the school into the home and community.

One of the rich experiences of my youth was that of making music with my parents and my brother and sister. Every evening after dinner we played together for an hour. What fun that was, and what a lovely, happy relationship was built up at an early age through association with music. When such music in the home is not possible there ought, at least, to be an amateur or "community" orchestra where those who have acquired some skill on an instrument may continue to enjoy the fruits of their labors. One of these orchestras exists in Carbondale, Illinois. Every Tuesday evening a group of school teachers and housewives, a banker and several secretaries have been traveling from their homes in surrounding towns to Carbondale. For some it is a 100-mile round trip. In Carbondale, they rehearse with university students in the newly organized Southern Illinois Symphony Orchestra. Then there is the famous doctors' orchestra in New York, the one in Akron, Ohio, and countless others throughout the country.

Aside from the pleasure of participation in such groups there is the question of spreading appreciation of music throughout the country. A glance at the geographical location of the major orchestras in the United States reveals the uneven distribution of professional orchestral music in America. It is the community orchestra, away from metropolitan centers, which is creating love and interest in great orchestral music.

In Baltimore we are very fortunate in that a civic grant is given, not only to aid the Baltimore Symphony Orchestra, but to keep alive a recreational symphony orchestra and chorus. Never was money spent to greater advantage! People of all ages and from all walks of life gather weekly for the fun of making music together.

It is in such groups as these that the rich experience gained in earlier years at school is expanded and brought to fuller realization. People continue to express themselves with more lasting and satisfying enjoyment as they penetrate more deeply into the vast storehouse of great music.

The part major orchestras play in education is much better known. The development of the 22 major orchestras is a comparatively short span of time in one of the bright pages of American history, and the mushroom like growth of hundreds of other professional and semi professional orchestras, which have appeared since the first World War, has provided the country with a broad base upon which to develop a great musical culture. In its home concerts, the symphony orchestra is really the hub of the musical life. Around it revolve the various musical enterprises of the city, the encouragement and development of local resources, as well as the carefully planned presentation of comprehensive programs with world-famous artists.

Some cities have grasped the opportunity provided by anniversary years of great composers to utilize their entire artistic forces in festivals which have occupied the whole season. The fiftieth anniversary of the death of Johannes Brahms is a case in point. The complete output of this prolific composer (600 works) was performed in one city during the anniversary year. Similar plans have been followed in connection with celebrations of Chopin and Bach.

An extremely valuable broadcast project has been the "Orchestras of the Nation" series over NBC by symphony orchestras in all parts of the United States and Canada. Through these broadcasts listeners from coast to coast have been enabled to judge and compare the work of some fifty orchestras ranging from (Continued on Page 52)

HOW HIGH THE MOUNTAINS!

By HUGH McGINNIS

A LIGHT BREEZE sent waves through the spring grass on the rural school playground. Over the near green of the pines the dark blue of the western North Carolina mountains stabbed the paler sky.

In the library at one end of the building a boy sat reading. The words faded away into a view of Majorca in the Mediterranean Sea. A man, slight and pale, slumped over the piano playing something the boy could not distinguish.

The boy was not reading the words in the book, he knew them by heart. "The great *Fantasie in F minor* is a work of intense power and concentration, beyond the capabilities of any but the greatest pianists."

What did that music look like, sound like?—could he buy it? How much would it cost? To this dazed youth it seemed very far away, in another world, a removed region where only the people he had been reading about—Bach, Beethoven, Chopin, Liszt, Rubinstein—could live.

"Hugh, are you going to play fox with us or not?" He startled, turned to the window and grinned. "Yeah, I'll be there in a minute."

A few minutes later he was loudly chasing a fox in overalls through the broomsedge behind the school, and for the moment Chopin and Majorca and music were forgotten.

How do I know? I am that boy.

It was at a tent revival the year before, when I was twelve, that I first remember listening with any interest to a piano. Some weeks later I worked up enough courage to ask my mother, "Do you think Faith would teach me to play?"

"Well, you can ask her the next time she comes to the store."

Faith Cantrell lived half a mile down the road from us and played the piano at our church better than any other pianist I have ever heard in a country church.

Two days later I saw her coming and managed to tell her what I wanted.

At the beginning I practiced only half an hour a week because I didn't have a piano. But I'd picked enough cotton to buy two pigs which by that time were big enough to sell. I got forty five dollars for them and bought a cow. The milk I sold made the payments on a piano.

After a year and a half I was practicing four hours a day along with school work, but I wasn't playing "fox" any more or baseball or football either.

One afternoon when I was almost through milking, I heard a piano. Someone was playing what I now know was the *Minute Waltz* of Chopin. I left the milk where it was and ran toward the house to see who was playing. When I was halfway there the music stopped and I heard a radio announcer's voice, "You have just heard Walter Spry, Professor of Piano at Converse College in Spartanburg, South Carolina, in another of a regular series of broadcasts."

I turned back to the barn to find two gallons of spilled milk and a missing cow.

The next day I read of Walter Spry in the newspapers, that he had studied at the Berlin High School for music and with Leschetizky. Leschetizky—I felt my hair stir from the roots. I had read of him, the greatest piano teacher of the nineteenth century, the teacher of Paderewski.

It took ten more days a month to persuade my father to write to Professor Spry. He could not at first reconcile himself to the unpleasantness of paying six dollars for something I'd been getting for a dime. However, he finally agreed, and it was arranged for my first lesson to be at nine o'clock on Saturday morning July seventh.

I was sitting on the kitchen floor when I asked, "What am I gonna wear, Mama?"

As she lifted butter out of the churn she answered. "A shirt and a pair of pants, sonny boy, you can't go to a college wearin' overalls."

WHEN we got there Mr. Spry was coming out of the music hall. I knew immediately who he was although he did not look as I had pictured him from the newspaper photograph. One thing that worried me was his hair, he had very little and that was unmusically short, I thought.

As he showed us into his studio, I was attracted by autographed pictures on the wall—pictures of Josef Hofmann, Teresa Carreño, and Theodore Leschetizky.

Mr. Spry sat at a desk and made notes as he asked me questions. I played for him and he seemed pleased. He gave me a half hour lesson and we left.

My second lesson was on the first of August, and when we had finished, I asked Mr. Spry if he had known Paderewski.

"No" he replied, "I didn't know him, but, of course, I've heard him play a great many times."

At subsequent lessons he told me more about Paderewski and illustrated the way he came onto the stage and bowed. Mr. Spry spoke, too, of the intense beauty of his performance of romantic music. "It was the most beautiful playing you would ever expect to hear."

About a year after I began study- (Continued on Page 64)

THE TECHNIQUE OF CONDUCTING

The best conducting achieves maximum musical results with minimum effort

By FRITZ REINER

As a young man, I believed that I could learn all about the mechanics of conducting by observing what the great conductors did with their hands. Then I would put my observations to practical use, and I would be a conductor.

With this in mind, I once watched Nikisch direct von Weber's "Oberon" Overture, and saw something which fascinated me. Just before the beginning of the *Allegro*, there is a *fortissimo* chord. The orchestra has been playing somewhat quietly, then this sudden crash. Nikisch produced the effect in this way: he quickly drew two full circles in the air with his baton, and then came firmly down. Ordinarily, the arm would have come in with his downward gesture. But it did not. There was a brief instant of quiet—almost like a breath—and *then* came the chord. This fascinated me.

I could hardly wait to get at the orchestra myself to try this effect. I made the circles with my baton and came sharply down. And the crash came straight down with me, without any breath pause. I had used exactly the same gestures that Nikisch had used and failed utterly to produce the same effect.

To this day, I have no idea *how* the orchestra knew the exact interval of time to wait before coming in with the chord. But this experience taught me a valuable lesson—it is useless to imitate the mechanical gestures of conducting.

Each conductor has his own gestures and special signals. He develops these for himself, out of his own physical and suggestive power. It is this power which reveals the true conductor, not the things he does. The gestures which bring out the musical effects are, as gestures *per se*, quite unimportant.

The technique of conducting has value only after it has become unconscious second nature. The best conducting technique is that which achieves the maximum of musical result with the minimum of effort. By effort, I mean actual physical motions of arms, hands. Sometimes musical results are obtained without any motion whatever. The expression of the eyes, or the attitude of the body, sometimes rigid, sometimes passive, can be more eloquent and more significant than waving about with the arms.

I once advised a young conductor to put his left hand into his pocket and forget it. His left hand only duplicated the motions of the right hand.

Trying to achieve maximum musical results with a minimum of physical effort takes years of experience. Also years of self-control. Someone once asked me how it is that I do not perspire after conducting "Salome." Well, I do, of course, but I try to hold my own excitement in check. I know quite well that excitement in me will not excite my co-workers, it may simply make them nervous. They must feel that they are under my *self-controlled* control. Then they will give their best. Richard Strauss had a neat thing to say with regard to this: "It is the public which should get warm, not the conductor."

The basic technique of conducting comprises a series of gestures, a sort of international signal code, for starting, stopping and starting again, holding, indicating dynamics, giving cues, etc. Any intelligent adult can learn the motions inside half an hour. The gestures themselves, however, do not make a conductor. The important questions are: 1) what natural aptitude does the conductor show for translating musical thought into gestures—and 2) what effect will his gestures have on the executants?

There are a number of books on the technique of conducting—the one by Rudolph, with its diagrams, could be helpful to beginners—but none of them can supply magical rules or gestures for success. Because no such rules or gestures exist. I learned that when I tried to imitate Nikisch.

The conductor evolves his own rules and gestures out of his natural aptitude, and his knowledge. The natural aptitude most valuable to a good conductor includes genuine musicianship, an infallible ear, a strong sense of rhythm, and certain purely physical characteristics. The natural conductor isn't too tall, and doesn't have too-long arms. He should have expressive eyes, and a fundamentally sympathetic personality. I have no idea what this personality should be, or what causes it—enough to say that there are people who bore us and people who stimulate us, and the conductor must be of the stimulating sort. He also needs the ability to explain clearly and plausibly what he wants.

His knowledge must include a thorough musical background, which, among young conductors is often lacking. He should know the nature and uses of the various instruments, and of the human voice, the technique of composition, the history of musical form. He should have a knowledge of musical literature—not merely orchestral, operatic and choral, but instrumental as well. He should know world literature and history, painting and sculpture. It is in things like these, and not in motions, that the technique of conducting has its roots.

The background structure, and meaning of music should be clear to him in order to do justice to it. This he can do only through constant study and re-study of scores. Twenty years ago, I trusted largely to my instinct. To-day, with greater maturity, I want more than what mere "feeling" can suggest. One can become an accomplished singer or instrumentalist by the time one is thirty. I do not believe a conductor can become accomplished under fifty. Richard Strauss puts the age up to seventy. Toscanini demonstrates his powers at eighty, and his secret lies, not in his gestures, but in his vast musicianship, plus the dynamic force, the driving energy which, quite simply, are *himself*.

But something must be communicable, you say; otherwise there would be no teaching. Assuming adequate background and personality exist, all I can do to teach conducting is to point out certain short-cuts, avoiding pedantry.

For example, the conducting of *recitatives* involves such short-cuts. I do not conduct the whole measure; only certain beats. Let us assume that a chord occurs on the fourth beat in 4/4 time. I do not beat the measure out, 1 2,3 4., rather hold my hand quiet, giving the indication only on the fourth beat.

At the start of the "Magic Flute" Overture there are pauses. You don't conduct pauses—you simply wait, counting time for yourself. If you are trained in the proper signals, the men will respond.

As I have already said, these international code signals are simple enough in themselves. In 4/4 rhythm, you beat down, left, right, up. In *alla breve*, simply one down and one up. Yet, under certain circumstances, I replace these traditional signals with very slight gestures. What these gestures are or how they are made is impossible to explain—nor is it important. The only general rule is to infuse all gestures with precision, clarity, and vitality. Without these the music will not come to life. And from this point on, each conductor develops his own gestures.

The down-beat must be absolutely clear. Actually this clarity results from careful thought and preparation. The conductor must give his down beat preceded by its preparation in the form of an up-beat of exactly the same quality. The precise nature of the down-beat must be made clear in advance, whether this nature is softness, loudness, decisiveness, etc., it must be made clear through the up-beat that goes before.

Indeed all decisive beats, up and side as well as down, must be established by advance preparation, and never allowed to waver.

A noted conductor used to be known for a down beat which, to say the least, was not too clear. Added to this, there used to be a habit among the German orchestras, of coming in, not precisely along with the down beat but a flash after it. This was done to give the winds a chance to breathe, and sometimes could cause confusion. This combination of unclear beat and after beat entrance bewildered me, and I once asked the concertmaster exactly how the men knew when to come in. "We come in," he answered, "when his baton reaches the third button on his vest."

The Springboard is FAITH

When you encounter difficulties, remember that every established artist was once a struggling beginner.

By JAN PEERCE

As told to Rose Heylbut

NOT LONG AGO, I listened to a young man sing. After I gave him some advice and he looked at me peculiarly Then he burst out, "It's all very well for you to talk—but don't forget, you've had the breaks!"

Most youngsters believe that engagements and a place in the sun are what constitute "the breaks." I'm not at all sure I didn't think so myself—once. I've learned better, though So does everyone else who carves himself a niche, in competition with the world.

At one time, every established artist was a struggling beginner At some time, a number of struggling beginners are going to find their way into established artistry In between those points there comes a time—maybe a period of time, maybe a single moment—when the shift in status begins to assert itself When that time comes, you're like a diver taking a leap from a springboard. The resiliency of that springboard is your biggest break

In my early struggles, I found that certain managers shied away from a newcomer whose name and status meant exactly nothing at the box-office. What they did was to come up with excuses that let them out of giving me the engagements I wanted, regardless of my vocal abilities.

One manager complimented me on my singing, then, when I expected these encouraging preliminaries to lead to something definite, he said, "Yes, s beautiful voice. If only you were six feet tall, I'd sign you up immediately."

The next manager didn't want me because I wasn't the right weight. The third one had already engaged a brunette soprano and wanted a tenor with light hair A fourth held out for a different facial type. They all agreed I could sing, *but* . . .

If you are ambitious and a sentimentalist besides, such a course of treatment sends you home with a vast yearning to weep on somebody's shoulder That may not be a heroic attitude, but it happens. I'm a sentimentalist, and I know.

I did have some breaks, of course, and the most important was marrying my wife, Alice. I'd go home to her and moan about what had happened to me. "Look," she said, "You're just tall enough, and slim enough, and blond enough, moreover, you're exactly the right type If you weren't, I wouldn't have married you. Now keep your chin up and make up your mind that someday, somewhere, you're going to meet a manager who'll also want you just as you are. He'll want your type."

I believed what she said, simply because it was she who said it, but I kept wondering No matter how well I came prepared for an audition, I'd find myself forgetting about my singing and wondering what the man would find fault with next. But I didn't have auditions every day, and I used the time between jobs to work at my singing and develop myself generally

This went on for over a year And then I met the late Samuel Rothafel, generally known as Roxy, and one of the greatest men in show business. To me, Roxy opened the gates of the promised land He wanted a singer and judged me solely on my singing.

Roxy engaged me for no other reason than that he liked my voice I had become tall enough, slim enough, blond enough, and just the right type—just as my wife had predicted In fact, I was just the type he was searching for

That was back in 1933, and the engagement for which Roxy wanted me was the opening of the great Radio City Music Hall, then under his direction The opening show was a vast stage spectacle. I was to sing a solo, with orchestra—and spotlight. My number was advertised, everybody knew about me, I was on Broadway under unusually good auspices. I had made a start and it felt mighty fine. (*Continued on Page 49*)

With his accompanist, Warner Bass at the piano, Jan Peerce rehearses a tricky passage in one of the numbers he plans to sing on a forthcoming recital program.

We will never give any competition to the Trapp Family Singers, but we have a lot of fun making music together.

Our Family Makes Music

By CAROL HART SAYRE

THE SAYRE SINGERS and Orchestra is strictly a family affair. Daddy plays cornet and sings tenor. Fourteen year-old Carol Jeanne is our clarinetist and alto singer Billy, nine, toots the trombone and warbles soprano Ruth, six, and Mary, five, join their sopranos to the chorus and look forward to instrumental study in a few years When Billy's voice changes, we may even have a bass, thus rounding out the harmony. Mother is accompanist and director.

Our family possesses no unusual musical talent My husband's experience, however, shows what can be accomplished by an adult beginner Although he has a good singing voice, he couldn't read music except by "position" He had never studied an instrument until last fall, when he became interested in Billy's trombone One day, Daddy curiously picked up the instrument and blew on it. Pleased with the resulting blast, he went through the first lesson in his son's book, paying careful attention to the pictured directions

This happened several weeks after Billy had begun his school lessons. Already his first flush of enthusiasm over the instrument had cooled, and he was beginning to complain, "Aw Mummy," when reminded that it was practice time. A few days later, when Billy began his usual protest, his father took the trombone, saying slyly, "Let me show you something." Whereupon he played "Oats and Beans and Barley Grow" with only an occasional sour note.

Billy's eyes popped. "Gee, Dad, that was neat. But just listen to this." And he tackled Lesson Four with the enthusiasm previously reserved for baseball The practice problem was solved, at least temporarily

Daddy found practicing to be both relaxing and enjoyable. In five months he finished half of the beginner's book, with Billy keeping just one jump ahead The boy enjoyed helping his father over tough spots and chortled with glee whenever he could surpass him in quality of tone

But what was the use of having two trombone players in the same family? Now that Daddy had proved to himself that he could learn to play an instrument, perhaps he could switch to something else, thus helping form a family orchestra We already had Carol Jeanne who had been studying at school since the age of nine and now played first clarinet in the junior high band.

We consulted the school music teacher who suggested a cornet or trumpet Then we set out to find a good used instrument. Cornets proved to be much more plentiful than trumpets (probably due to the vogue for Harry James) and we had no difficulty in finding a good silver cornet through a liner ad.

Next our cornetist started over again with a new beginner's book The notes he had learned for trombone didn't help at all, for he now played in the treble instead of the bass clef, but he could apply his new knowledge of musical terms and time. Soon he was performing "Oats and Beans" in quite recognizable fashion. Since the two beginner's books paralleled each other, father and son began playing trombone-cornet duets before long, although of course Billy was now much farther along in his book

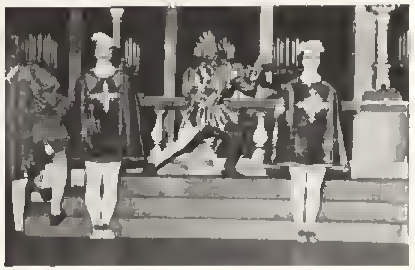
The cost of instruments for the whole family could have been prohibitive, if we had insisted on having new ones A metal clarinet of good make may cost over a hundred dollars we bought a used one some years ago for twenty (*Continued on Page 56*)

"RIGOLETTO"

at Indiana University

The know-how behind the performance is professional, but the roster of 150 singers, dancers, orchestra players and stagehands is made up entirely of students.

By JEAN M. WHITE



Flanked by two pages, the hunchbacked court jester, Rigoletto, makes his entrance in Act I of the opera. Singing the title role is Noel Espino, graduate vocal student from Dumaguete City in the Philippine Islands.

Virgil Hale, 23, of Buffalo, N. Y., singing the role of the Duke of Mantua, begins the duet, "E il sol dell'anima!" The Gilda is Phyllis Hegel, 21, of Washington, Indiana. "Rigoletto" had two complete sets of principals.

MEMBERS of the cast were veterans of four public performances and some seven months of rehearsals, but they all suffered from stage fright that afternoon.

In the audience were Regina Resnik, Richard Tucker, Jerome Hines, Nicola Moscona and others of the Metropolitan Opera's brightest stars, along with their directors and voice coaches and General Manager Rudolf Bing himself.

On stage were students of the Indiana University School of Music presenting Verdi's "Rigoletto" in English, and the enthusiastic applause meant a great deal to them because it came from people who knew how much hard work goes into the production of good opera.

The Metropolitan company was on the Bloomington campus May 7 and 8, making one stop of their spring tour, and the special afternoon performance of "Rigoletto" was given in their honor.

Features of the production included a completely new English translation by Ernst Hoffman, musical director and conductor of the university's symphony orchestra, new settings designed by H. M. Craven of New York, whose work has been seen on the stage of the Metropolitan and in NBC TV opera telecasts, and new stage business introduced by Hans Busch, son of famed opera conductor Fritz Busch and one of this country's top authorities on opera staging, to make the course of the action more clear.

For example, in the Indiana University version the audience not only sees the roistering courtiers steal Gilda from her father's house in Act I, Scene II - but, in the beginning of Act II, they see the gagged and struggling girl carried into the Duke's palace, locked in a room, and the key handed to the Duke.

From a study of Verdi's notes, Busch learned that such a scene was planned, but left out when the censors objected.

One member of the Metropolitan chorus commented on this to Dean of the School of Music Wilfred C. Bain after the performance, saying he had sung in a score of "Rigoletto's" but had never before understood how Gilda happened to be in the palace.

Busch and Hoffman are both regular members of the Indiana University faculty, as are Myron Taylor, Anna Kaskas and Dorothee Manski, all voice teachers who formerly sang with the Metropolitan.

Act I, Scene I in rehearsal. Virgil Hale, as the Duke of Mantua, is at center wearing dark sport shirt. Courtiers are voice students and members of University's modern dance school.

But only the know-how behind the "Rigoletto" production is professional. The 47 singers, 20 dancers, 45 members of the orchestra and the 31 members of the stage crew and technical staff were all students. In all, about 150 took part. Some did double duty, painting scenery and then appearing as featured singers.

A tentative cast, with two singers for each of the principal rôles, was chosen early last October. Double-casting makes understudies unnecessary and also gives more students the experience of singing before an audience and makes it possible to give performances on successive nights without straining young voices.

The principals studied their roles with their voice coaches during the autumn months and began full-cast rehearsals shortly after the Christmas holidays. Since the opera group has its own building, a 1200 seat auditorium with fully equipped stage and orchestra pit, they can schedule nightly rehearsals without conflicting with other campus activities. Thus the singers become thoroughly familiar with stage and acoustics as they learn their rôles.

Music students worked three months constructing scenery in shops located under the stage. Their biggest job was building and wiring fourteen free-standing sunfelabra with 120-odd tiny electric light bulbs. Four sets are needed and with six large units mounted on stage wagons to be rolled in and off, backstage space was at a premium. Singers had a hard time squeezing their way back and forth from dressing rooms to stage.

Costumes were rented, though the School of Music hopes, sometime in the future, to design and make their own.

There are few production problems that can't be ironed out during the long period of rehearsals. (*Continued on Page 62*)

Rehearsing the famous Quartet from Act III of "Rigoletto" Virgil Hale sings to Maddalena (Mary Hussing, 22, of Martinsville, Indiana) as Gilda (Phyllis Hegel) and Rigoletto (Richard Dalesi) listen outside wall of hut.

After the performance, Rudolf Bing, general manager of the Metropolitan congratulates the Duke (Jack Delos, 24, of Kokomo, Indiana), Gilda (Joan Bay, 21, of Indianapolis) and Noel Espino, who sang Rigoletto.

The Singer's Breath

Writings of teachers from the "Golden Age" of bel canto throw light on a perplexing vocal problem.

By EUGENE CASSELMAN

A discussion of the various phases of the art of singing deals with matters of controversy and differences of opinion. This is inevitable, considering the subjectivity of the process. It is so with the matter of breathing. For this discussion we shall consider selected opinions on the subject by various competent authorities, point out the areas of disagreement, and suggest, where possible, solutions for the problems involved.

Let us begin with the ideas of the Italian teachers of the 17th and 18th centuries, the period of the "bel canto." Our knowledge of the way in which breathing was then taught is limited, and it seems that not too much of a specific nature was given the student of singing. Two of the most authoritative works we have from this period are those of Tosi and Mancini, both castrati sopranos, and successful teachers in the old tradition. The former published in 1723 his "Observations on the Florid Song," the latter, in 1777, "Practical Reflections on the Figurative Art of Singing." In neither work is breathing mentioned except casually. Tosi makes two specific statements about it:

"The master should teach the scholar to manage his respiration, that he may always be provided with more than is needful."

"There are singers who give pain to the hearer, as if they had an asthma, taking breath every moment with difficulty, as if they were breathing their last."

Aside from this, all we find in Tosi's book are one or two suggestions as to posture.

In the Mancini book is continued the need for development of size of chest and physical strength, but again specific instructions are lacking. Here are quotations from the work:

"The multitude believe that one who has an elevated chest and can make lots of noise, has the essentials to become a good singer. The strength of the voice depends, it is true, upon the quantity of air and the velocity with which it is compressed from the lungs . . ."

"In the opinion of physiologists, the lungs are the instruments which aid in speaking and in singing with more or less force, according to the degree of expansion of the lungs and the chest and their ability to expel the inhaled air."

It can be concluded from the above quotations that to these teachers breathing and posture were a necessary part of vocal study. It is also apparent that the breath occupied a place of secondary importance in the minds of these men, and it may well be that the breathing process was not taught directly and separately, but was allowed to be a result of the gradual development of any voice. Breath control must of necessity come if the student applies himself to the learning of scales, solfeggi, and to "messa di voce" (crescendo and decrescendo on a sustained tone).

Nevertheless, it is difficult to imagine that teachers of singing anywhere, or at any time, would not deal directly with such obvious breathing faults as extreme high chest breathing, or with faults of bad posture. After all, Tosi did say specifically that the student must be taught to manage the breath so that he would have a sufficient quantity. And Mancini implied that it was well understood that size and strength of chest were desirable. It is safe to assume that there were teachers who prescribed ways and means of increasing chest size and strength, and of managing the breath. It is generally agreed, however, that the real emphasis during the period of the bel canto was not upon breathing, but upon the tone and how it sounded.

Many later writers and teachers present conflicting views as to what the Italians actually taught regarding the breath. Unfortunately most of these are not well documented, and the opinions in most cases seem to be based on hearsay evidence. A few examples will be presented here.

Mr. W. J. Henderson was a well known, and highly regarded, New York music critic, who heard all of the fine singers from the 1890's until the 1930's, and made a careful study of the history and art of singing. The following is a quotation from his book "The Art of the Singer" (1906):

"Most of the old teachers had not a great deal to say about breathing. They seemed to believe that if one systematically practiced drawing in deep breaths and letting them out slowly, turning every bit into tone, the power to breathe in just that necessary way would eventually be acquired.

"Three words must ever be kept in mind when thinking of breathing in the art of song. These words are 'slow,' 'gentle,' 'deep.' All the old masters insisted that breathing in song should be of the character described by these three terms. The fundamentals of the method taught by the masters were the pure legato, and sonorous, beautiful tone. To this they added training in vocal agility, but it must be ever borne in mind that this training was superimposed on a course of instruction in breathing and tone formation."

Emma Seiler, after some years of singing and teaching, went to Heidelberg University in Germany to investigate the voice, collaborating with Helmholtz, who is known for his original work in the realm of acoustics. Madame Seiler published in this country in 1875 a book entitled "The Voice in Singing" in which she included the results of her findings. Here are quotations:

"In looking carefully through the histories of music, and studying the old Italian schools, we find that it was upon this point—the control and right division of the breathing—that the old masters in the summer of song laid the greatest stress, and that it was to which in teaching they gave the most time and labor.

"According to the old Italian method . . . the pupil was required at first to breathe just as he was wont to breathe in speaking, and care was taken, by frequent resting-points in the exercises, that the breath should always be renewed at the right time. Accordingly if the crowding or pressure of his breathing was too great, he was required to learn to hold it back . . . He was gradually taught to fill (Continued on Page 50)

The Importance of Vowel Coloring

Correct pronunciation of vowels in singing helps to create the mood which the composer intended.

By JOHN FINLEY WILLIAMSON

The artist in public speaking and the artist in singing are alike in many ways. The public speaker has this advantage, that he can create his own pitch and rhythm whereas the singer must accept the pitch and rhythm of the composer. Both are alike in that everything that the listener hears comes on the sounds of vowels, diphthongs, and consonants. When you listen to the great artist in speech or song you are never conscious of the words, rather you are conscious of the thought of the phrase. This means that the inspiring singer must thoroughly understand the elements in good diction. To understand these elements it is necessary that he thoroughly master phonetic spelling by sound and not by letter. Those of us who have been taught from our early youth to spell by letter are greatly handicapped when we take up this study. Our brain has been taught to hear with our eyes and not with our ears.

Last week I was with a good friend who is completing his thesis for a Doctor of Philosophy degree. He conducts a splendid choir. He is the head of a music department in a strong college, and yet this gentleman was born blind. He has never seen himself in a mirror. He has never seen light and yet he is one of the most sensitive individuals it has been my privilege to know. A part of his thesis is given over to explaining how blind people see. As he explains it, they see with their ears, with their sense of touch, their sense of taste, and their sense of smell. The psychologists tell us that blind people are more intelligent than deaf people because greatest intelligence comes when all of the senses are used, not just the sense of sight. This gentleman reflects that sensitivity or intelligence. He sings with beautiful diction and plays with beautiful tonal quality. Without seeing his choir he can tell them instantly what they are doing that causes them to sing incorrectly, and without a spoken word he can make his choir sing in rhythm and with a good quality of tone because he has mastered himself so thoroughly that his mind through the ears knows everything that is happening and instinctively he coördinates to produce the result that he desires.

In giving this long example I hope that you who read this article will learn to see without eyes, will learn that the letter "o" is not o. It has many sounds. The letter "o" is not e. It has many sounds and so for all the other vowels. When you learn how to hear all vowel sounds you must be sure that what you accept is right according to the dictionary usage. Our language has developed through the centuries through usage, and events in past history have helped make what is to us natural in our expression today.

About thirty years ago Mrs. Williamson and I were traveling in Germany from the city of Hamburg to the German capital, Berlin. In the compartment with us sat two heavy gentlemen dressed in black. Next to them and directly across from us sat a well-dressed man that we knew to be German. Mrs. Williamson and I carried on a conversation with this German gentleman and the two gentlemen next to the window kept getting more and more excited. At last they broke into the conversation speaking very excitedly to the German gentleman. They told him that they knew we were American and that they understood a great many of our words. He explained to us that they were farmers from Denmark and evidently they had realized that they understood many of our words. There was a logical explanation of this. In the years 871-901 the Danes crossed the channel and conquered England. They brought many new words that became a part of our English language. From reading our lips and hearing the sounds, our fellow travelers recognized those words. After 1,050 years, people who seemingly have no kinship in country or language found that they had a kinship in both language and country.

Our discussions here are solely with the pronunciation that comes to us from the dictionary. The dictionaries vary little whether they be English or American. We may use the word "baby buggy." The English say "perambulator." Our dictionary may say "streetcar." The English dictionary may say "tram," but correct speech reflects culture and our dictionaries, both in English and American, being the repository through the centuries of a growing culture, will have almost the same pronunciation.

As I present these vowel sounds to you, you will notice I present them as words, all but one starting with the sibilant "s" and that one starting with the sibilant "l." The reason for the use of the sibilant is two-fold. First, it makes the words easier to remember, and second the sibilants having a much higher pitch value than vowels or consonants make it more easily possible for individuals who have speech impediments to produce the correct vowel sounds in the word. At the same time it helps those who speak and those who sing in a habit pattern, because they have used no intelligence to find a way out of this rut into a pattern of creatively controlling the sounds that they use.

In the English language our dictionary gives us the classification of twelve vowel sounds and two diphthong sounds that are often classed as vowel sounds, making fourteen in all. The fourteen sounds can be heard through speaking the following words:

soon	sew	saw	psalm	may	see	
soot	sod	song	sat	set	sit	
			swirl	fast		

Twelve of these are pure vowel sounds. The other two, sew and say, are called vowels but in reality are diphthongs.

The Italian language is a beautiful language. Most authorities say that the elder Lamperti, an Italian, was the world's greatest voice teacher. Many of our great voice teachers have been Italians. In the Italian language the letter "u" as in "su" is a vowel with the sound as in the word "saw." Likewise, the letter "a" as in "say" or the letter "e" as in "they" is a vowel sounded as in the word "set." Personally, I have felt that because we so idealize the Italian voice teachers we have very gradually allowed ourselves to believe that these sounds are vowels. In the Italian language they are vowels. In the English language they are diphthongs. A diphthong is a vowel sound that merges into a second vowel sound. The first vowel sound is sustained, the second vowel (Continued on Page 59)

Modulation in the Church Service

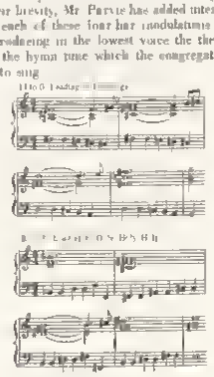
Part 2

These solutions of modulatory problems by outstanding organists will suggest ideas which can be used in your own service.

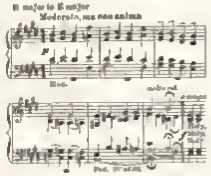
BY ALEXANDER McCURDY

This month ETUDE presents more solutions of specific problems in modulation by some of the outstanding organists of our time.

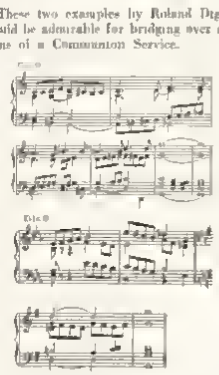
Our first two examples are by Richard Purvis, brilliant young organist and master of the choristers of Grace Cathedral in San Francisco. There are masterly examples of awkward modulations (F-sharp to G and B-flat to E) accomplished smoothly and in the least possible time. Notice that despite their brevity, Mr. Purvis has added interest to each of these four bar modulations by introducing in the lowest voice the theme of the hymn tune which the congregation is to sing.



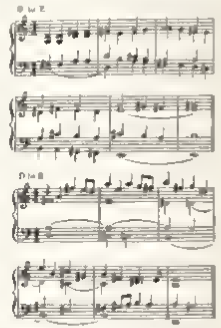
A somewhat more elaborate modulation from B major to E major by Dr. Edward Shippen Barnes introduces the theme of the hymn to be sung, but in retrograde—reading from right to left, so to speak (see the marcato passages in measures 3 and 4).



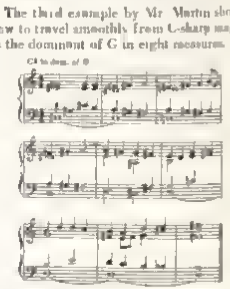
These two examples by Roland Diggle would be admirable for bridging over sections of a Communion Service.



Warren Martin's examples show two ways of modulating from D major to E major. Note that the first example introduces the theme of "Holy, Holy, Holy" using the strong rhythmic beat which must be present if a congregation is to keep together in hymn-singing. Mr. Martin's second modulation from D to E is of a more general character and could fit into almost any point in the service to which a modulation is required. Note how frequently, by the way, these skilled organists introduce a suspension in their closing measures to postpone the final resolution until the last possible moment. The suspension is useful to gain a few seconds of time if one has miscalculated the Presentation, or some other part of the service, and it takes longer than he had expected.



The third example by Mr. Martin shows how to travel smoothly from C-sharp major to the dominant of G in eight measures.



From a study of the solutions to problems of modulation by masterly organists of today, we can draw several conclusions. One is, that the modulation should be clear and unambiguous and should establish firmly the tonality of the new key. Second, it should be appropriate and should not be in violent contrast either to the music just heard or the music that is to come. Third,

(*Continued on Page 57*)

A Bowing Problem Is Analyzed

I have currently been playing with an orchestra that features Latin-American music, and a saltando effect is often required—viz.,

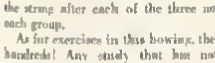
I do not execute this type of passage well and would be glad if you would suggest an exercise or exercises that would help me. (2) Is there some sort of encyclopedia of violin technique in which one can look up a particular point of technique in the index and find an exercise to illustrate it? (3) During my practice of scales and some exercises I have been bearing down heavily and bowing very vigorously, until the violin squeals slightly — for I wish to develop my muscles and get bow control. Is this an approved method for what I need? —*D. A. D., California*

The type of saltando you quote should be mastered by every ambitious violinist, for not only is it a useful and charming bowing but the study of it helps very much to develop a supple and relaxed bow hand.

If the tempo is rapid, about 120 to the quarter the saltando should be played at the middle of the bow; if the tempo is slower 60-72 to the quarter it should be played some three or four inches nearer to the frog. As the tempo is increased, the stroke is made nearer to the middle.

The vital pre-requisite for this bowing is a complete control of the wrist and finger motion without which it cannot be tripingly played. See ETUDE for November 1945 and April 1946. When the tempo is rapid the saltando is made by the wrist and fingers exclusively; if a slower tempo is necessary, then some arm motion must also be used. But whether the tempo be fast or slow these two essential bowing elements must be present: (1) the bow is lifted from the string after the eighth-note, then (2) there are two up-bow "flicks" of the hand (made by the wrist and fingers) to play the two sixteenths. At a slow tempo the arm will carry the bow two or three inches on the eighth-note, returning it to its original starting point during two flicks. At a faster tempo the wrist and fingers must make both strokes. But remember always that the bow must leave the string after each of the three notes in each group.

As for exercises in this bowing, there are hundreds! Any study that has notes of equal length can be used. Take for example, the second study in Kreutzer and practice it in this fashion:



Or, if you prefer to work with easier mate-

rial, take the first study in my "Twelve Studies in Modern Bowing," and practice it in the same way.

If your right hand is relaxed while playing you should have little difficulty in acquiring this bowing. Let your first thought be that relaxation is essential to the mastering of all bowings.

(2) To my knowledge there is no encyclopedia in existence such as you have in mind. The nearest thing to it is Carl Flesch's "Art of Violin Playing" in two books. This work, however, is poorly indexed and there are very big gaps in the information it supplies. Nevertheless, it is a very valuable work. A book such as you would like to have would be very useful but would probably be too expensive for a commercial publisher to bring out.

(3) If your viola "squeals," you have certainly been "bearing down" much too heavily on the strings. You say you want to develop your muscles. What muscles? Not those of your right arm, I hope!

I have known a number of lightly-built, light-muscled girls who could draw a round, full, and beautiful tone—and they certainly were not using a lot of muscle. It is not brute force that makes tone, it is nervous intensity and a glowing ideal of the tone you want to produce.

As for "bowing vigorously" that is very well—if you already have the control to direct the vigor. What is your tone like when you bow vigorously? Is it beautiful? If it isn't, then strive for more beauty and less vigor. The strength can come when control has been gained.

I do not have sufficient space here to give you the fundamentals of Tone Production, but if you would read several times, and carefully "The Art of Expression" in the issues of ETUDE for January and March 1948, you would find much help.

The Paganini Caprices

I am a lawyer by profession, but spend one to two hours a day with my violin. I am extremely fond of the works of Paganini . . . Is there any particular guide or any exercises which will aid me in the study of his Caprices in order to perfect my rendition of them? . . My second question is about the way to produce an artistic tone on the G string . . . In the last few measures of the Meditation from "Thais" I can make an excellent velvet tone on the G string, but in a piece almost entirely on that string my tone seems to deteriorate. I fear I am using not enough pressure and as a consequence I actually use too much. Will a vibrato help any?

—*J. H. R., Illinois*

To my knowledge there has never yet been found a short cut to the satisfactory playing of the Paganini Caprices. You must build up to them. From the Rode Caprices on to Dancla's 20 Brilliant Studies then to Dont's Op. 35 Caprices and after these to the 30 Concert Studies of De Beriot, Op. 123. After De Beriot should come the Etudes Caprices of Wieniawski, Op. 18. All this time you should be practicing some of the Dont Caprices, for they have the elements of the Paganini technique. De Beriot and Wieniawski are also necessary, as they stress fluency where Dont stresses solidity. The fourth book of Ševčík's Op. 1 is another essential for anyone who wants to work on the Paganini Caprices.

When you have well mastered the foregoing studies and exercises, you can come to Paganini with a clear conscience and also a fertile technique. But approach him warily. You will find many problems for which your previous study has not prepared you. So, at first practice the Caprices very very slowly. When one is practicing, last playing is mere vanity anyway.

(2) To produce an intense tone on the G string, three elements are necessary: the vibrato must be continuously vital, the bow must be drawn near the bridge, and, in addition, it must be so drawn that the hairs are very close to the ribs on the G string side of the violin. This high bowing has a tremendous effect on the tone. But the bow must not be heavily pressed on the string, if it is, the tone will be hoarse and throaty. A clinging, sideways pressure is all that is needed plus a strong left hand grip.

I would suggest (*Continued on Page 59*)

Adventures of a piano teacher

"Creative" music in the piano classes of the little red schoolhouse

By GUY MAIER

WHAT a thrilling adventure it would be if we could turn back the clock and start piano in Miss Helen MacVichie's piano classes at New York City's famed Little Red School House! But listen to Miss MacVichie tell about her group-work with the youngsters in that school

"The instrumental program of The Little Red School House is so well integrated with the school's music and educational program that piano playing naturally becomes a vital part of the students' social life as well For instance, when the eight year-olds are studying the American Indian, the piano students make up Indian dances and play authentic Indian melodies, when the nine-year-olds are studying Mexico and Latin America, piano students are playing the songs and dances of those countries. The same is true of the ten-year olds in their study of Hebrew customs, and the eleven year-olds in their study of Russia and the Far East

So, not only are our piano students equipped to play in assembly for class pageants and programs, but it becomes a natural thing for them to go to the piano after school with their friends to sing and play by ear the songs they have sung in school.

"It seems to me that private teachers would achieve rewarding results by devoting part of every lesson to showing their students how to play their school songs by ear Also, how to play chord accompaniments to songs while their friends sing the melody Example: Play and sing melody of "Paper of Pies" or "Frère Jacques" Have students sing first five notes of scale, then turn away from piano while teacher plays melody; pupils guess the degrees of scale that it is based on, then go to piano and play it. When this is perfected, the teacher shows the students how to harmonize the song

CREATIVE WORK AND IMPROVISATION

"It has been said that 'To the child, the most important composer is the child himself' This has been demonstrated again and again at The Little Red School House. Many of our children are highly emotional and over-stimulated We have found that making their own music has a definite therapeutic effect upon them. Some ways of stimulating students' creative powers are

"Setting some familiar verse to music, setting their own names to music, chord spelling for melody over I, IV, V bass, writing or clapping a simple rhythm to be followed in their own melody.

"One or two short periods in the average piano lesson devoted to these procedures will stimulate children to happy efforts in all sorts of original compositions.

"For improvisations Begin on the black keys, first using the G-flat chord in l.h., 'fifth finger on the lowest of three blacks, thumb on lower of two blacks,' omitting the third of the chord. Start with 4/4 time, playing chords on the beat. Set the tempo; tell student to make up melody to r.h. on black keys, ending on the 'lowest of three blacks' or G-flat.

"From this beginning, go to waltz time, skipping time, and even 'boogie' This simple improvisation is socially invaluable to the student in playing for square dance parties for marches at school, and as background music for dramatics.

GROUP PIANO

The Group Piano classes at The Little Red School House and the Music School of Henry Street Settlement are limited to four students for beginners, and to two students for intermediate and early advanced pupils. We use two pianos, one xylophone (large), one Haitian drum. When two pianos are not available, we use an additional xylophone (small) known as 'Song Bells' which has an excellent tone and the same keyboard as xylophone or piano All students must participate all of the time, except when solos and original compositions are heard. At those times, non-participants listen carefully and give constructive criticism of each performance. The length of lesson is one hour for a group of four beginners, one and one quarter hours for Grades 2 and 2½, and one hour for two early advanced and advanced students.

"Here is a typical one-hour lesson with four students two students at each piano warm up with big chords, major then minor, I, IV, V, I, in a given key Then assigned pieces from study books are heard with one player at each piano, one playing melody on the xylophone, while the fourth taps the beat softly on the Haitian drum. As the first duo leave the pianos, the other pair take their places. After this scales and technique for *beginners* and *First Graders* are done with two players at each piano

"Simple sight-reading comes next. Then solos are heard individually This is important because each child must have a piece that no one else is playing. It must be *short* The new assignment is now analysed. Hard parts of new pieces are marked first, then ways of practicing them are carefully explained and gone over No student is allowed to go home bewildered by unexplained problems. All music must be simple enough for him to cope with alone and *without parental help.*

"Creative work and playing by ear and the lesson, because these are the most rewarding aspects of music for most young children"

Miss MacVichie (a former assistant ETUDE editor) has had extraordinary success with her piano classes. . No teacher anywhere has faced a more difficult job. If you think *your* students are exasperating and frustrating (and they are!) you ought to try to teach some of hers. I asked her for exact class procedures in order to give interested teachers practical help.

Class piano offers a challenge to all good teachers It takes vitality and enthusiasm to "put across" a group project of any age or grade Each lesson must be carefully planned, prepared and projected. The rewards to both teachers and students far exceed those of the private lesson. Why not be adventuresome, and organize a class or two this summer or autumn?

RELEASE

I find that all students need to be taught the three ways to attain *release*

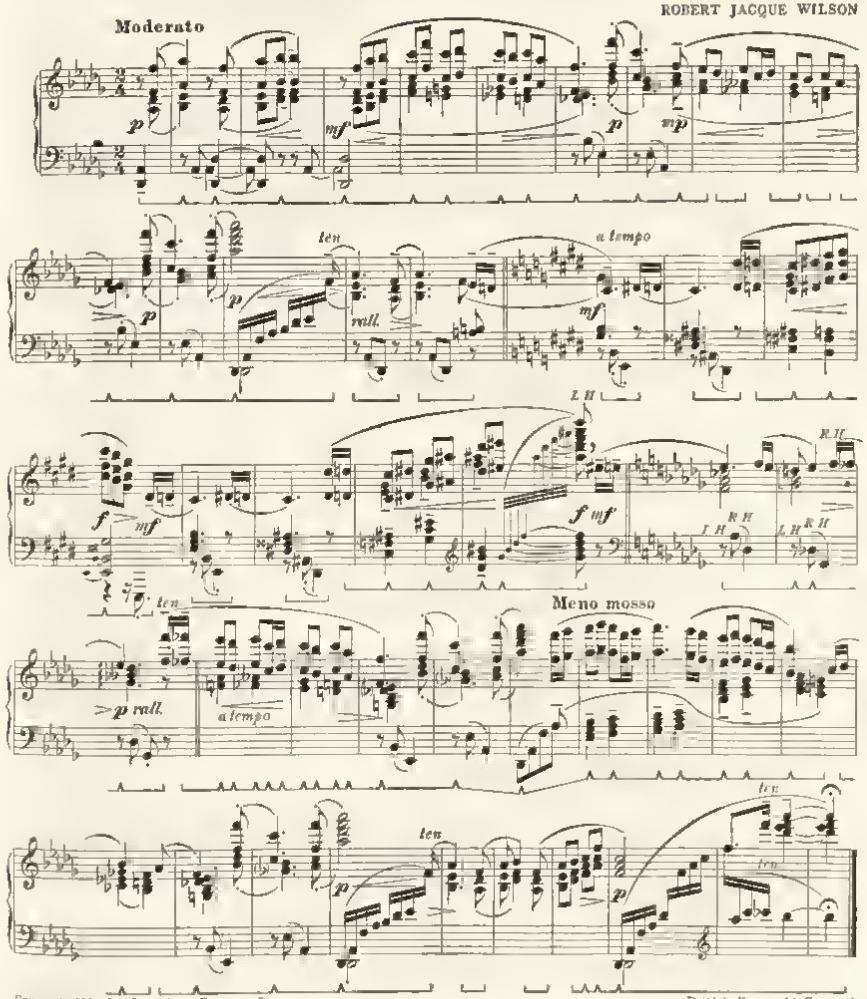
(*Continued on Page 60*)

No 110 40123

Prelude in D-flat

An engaging work in contemporary idiom, offering valuable practice in octave playing and the performing of arpeggiated passages Correct use of the pedal is the key to an effective interpretation of the work Follow the composer's pedal indications carefully Grade 5

ROBERT JACQUE WILSON



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Scene

from "Swan Lake"

Players of moderate ability will enjoy this transcription of a well known passage from "Swan Lake." Make the melody sing as if it were being played by the violins and woodwinds of the orchestra. Be careful to execute precisely the two against three that recurs throughout. The ending should be played as a brilliant fortissimo, like an orchestral tutti. Grade 4.

P. I. TSCHAIKOWSKY, Op. 20
Arr. by Henry Levine

Moderato (♩ = 80)

p espress.

cresc.

f

f

f

cresc.

ff alla breve

ff

Più mosso

string.

ff

brillante

ff

f

mf

dim.

p

From "Themes from The Great Ballets"

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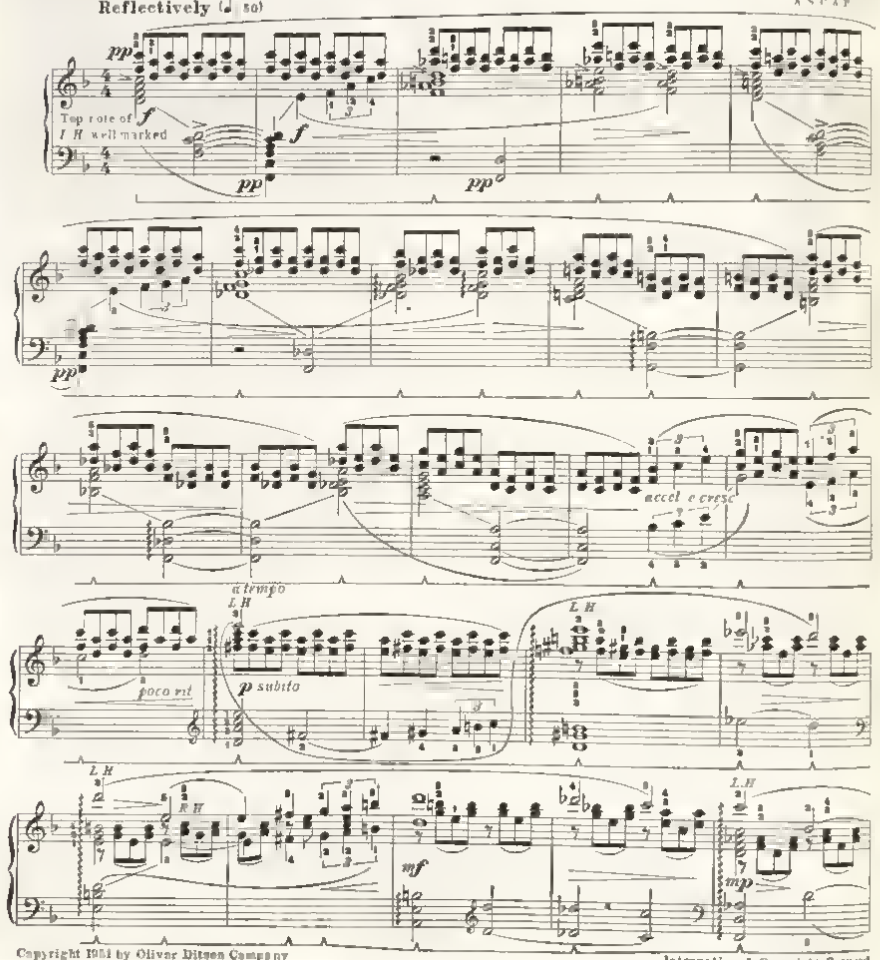
Mirror Lake

Tone Poem

This tone-poem, in addition to being an excellent introduction to the playing of music by Impressionist composers, is a valuable study for finger independence in the right hand. Follow the composer's instruction to emphasize the top left hand note. The right hand should be played with subdued tone and with absolute evenness of touch. The final section offers a technical drill not often found - chords arpeggiated from top to bottom instead of in the usual way. Grade 3½

OLIVE DUNGAN
ASCAP



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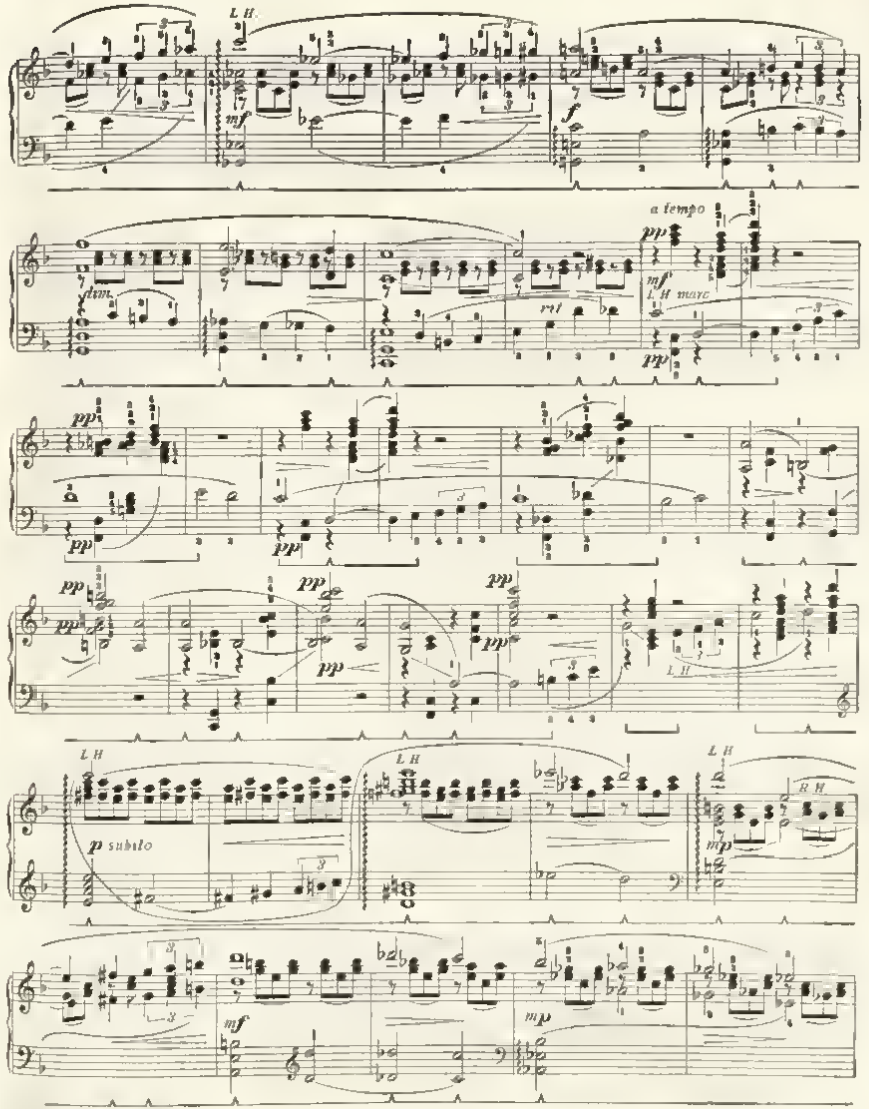
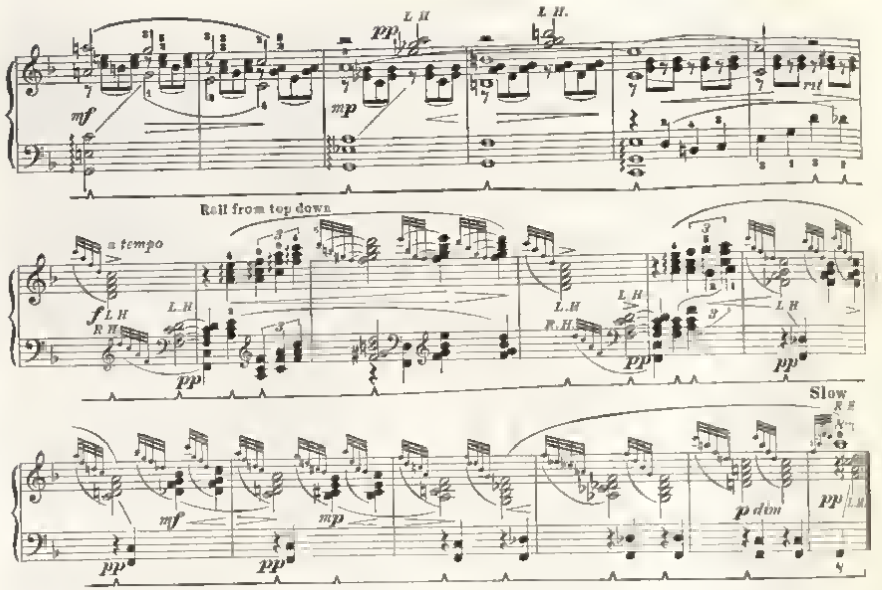


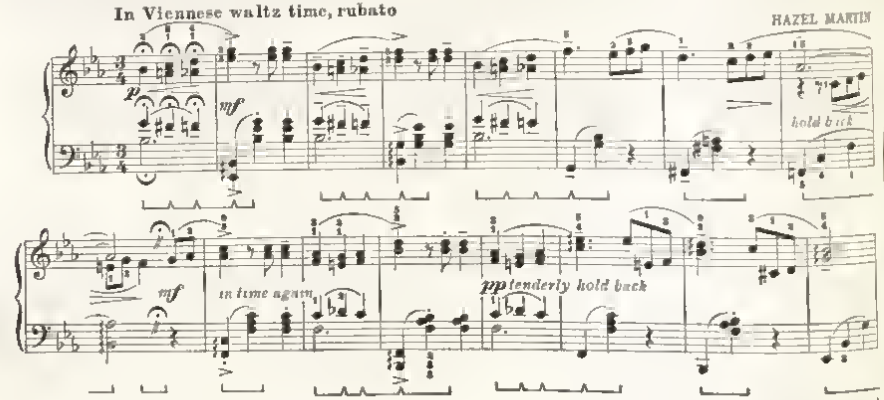


Maytime in Vienna

A valuable exercise in the playing of thirds in the right hand, and in rubato playing. Ritards and other alterations of tempo have been carefully marked by the composer, and should be scrupulously followed. In performing the piece, try to capture the characteristic lilt of the Viennese waltz. Grade 3

In Viennese waltz time, rubato

HAZEL MARTIN



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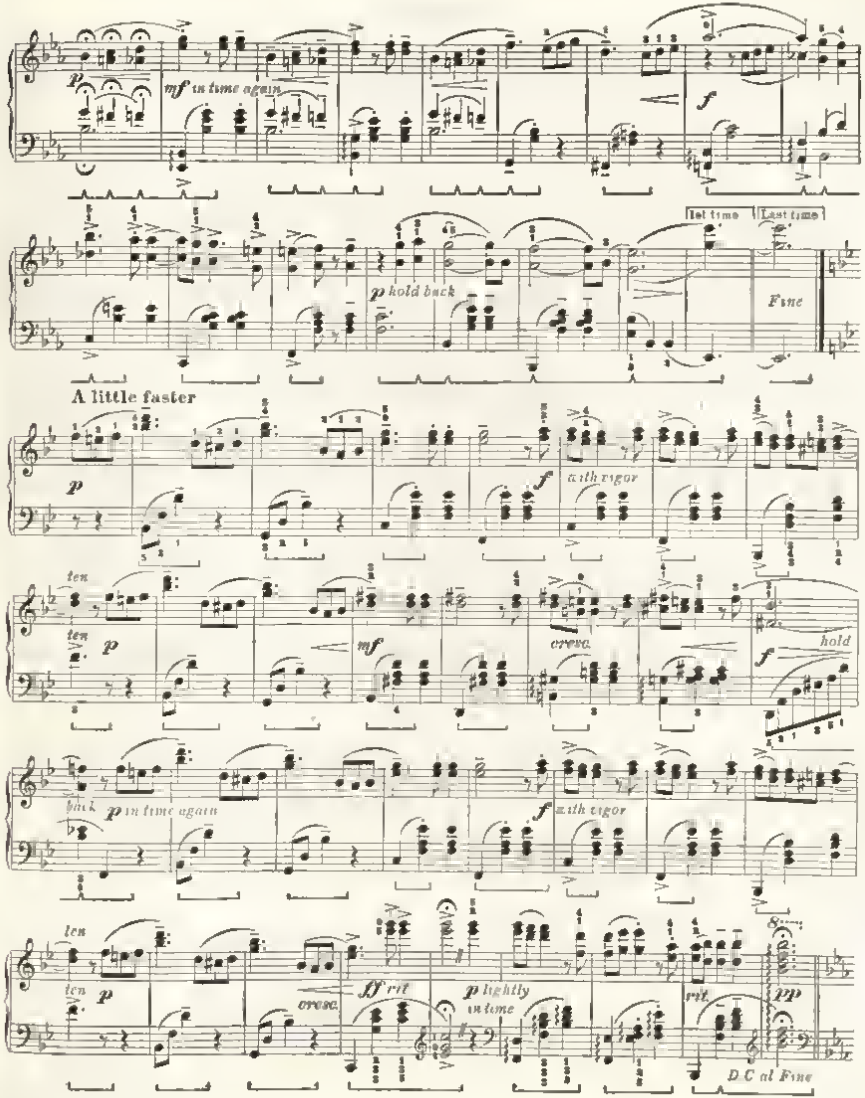


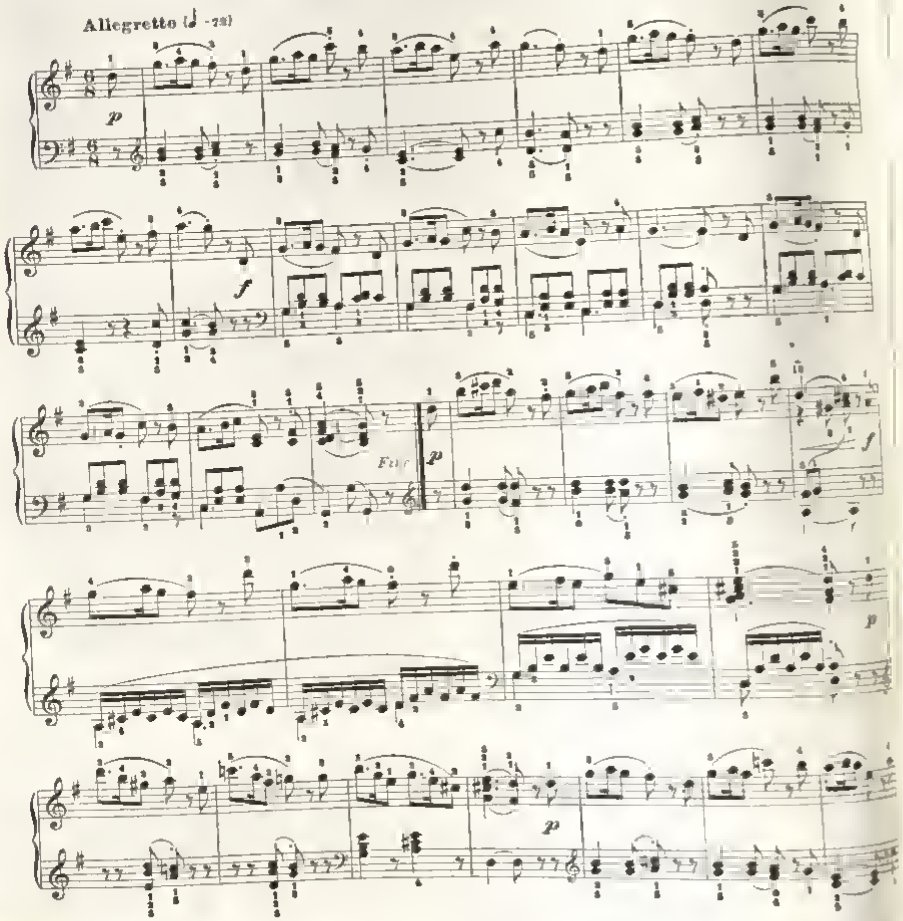
No. 110-01944

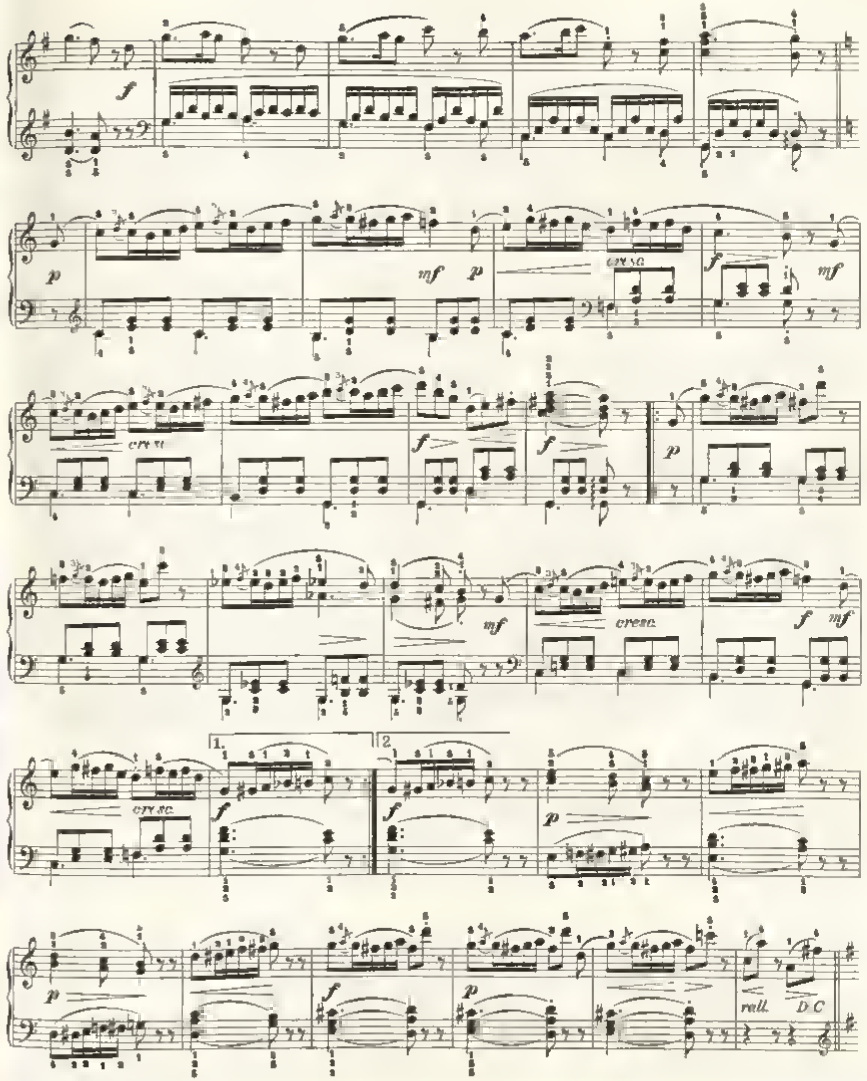
Bagatelle

Mozart wrote this charming Bagatelle in 1779, at the age of 23. The title comes from the Italian word "bagata," and means, literally, a trifle, a thing of no importance. In music it means a work generally light-hearted in character, with an ossial significance or other message. It should be played in the same light-hearted spirit, but not carelessly or superficially. Observe carefully the characteristically Mozartean phrasings. Grade 3 ½

W. A. MOZART

Allegretto (♩ = 72)





No 25995

Jack-o'-lantern Parade

SECONDO

MARIE RAPELJE

Tempo di marcia (♩: 120)

mp misterioso

cresc.

f

mf

p

cresc.

f mp

f

mp

cresc.

f

p

mf

p

f

mf

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No 25995

Jack-o'-lantern Parade

PRIMO

MARIE RAPELJE

Tempo di marcia (♩ 120)

mp misterioso

cresc.

f

mf

mf

dim.

p

cresc.

f mp

f

mp

cresc.

f

Fine

grazioso

mp

cresc.

f

mp

mf

p

f

f risoluto

mf

D. C. al Fine

No 17107

Poem

ZDENKO FIBICH

Transcription for Violin with Piano accompaniment by ARTHUR HARTMANN

Lento

PIANO

VIOLIN

p mf accelerando

rit pp

espressivo

vibrato

delicatamente pp

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ETUDE OCTOBER 1951

German Dance

(Deutscher Tanz)

Arranged by Franz C. Bornschein

EARL DITTERS von DITTERSDORF

(1739–1799)

Moderato con moto

VIOLIN

PIANO

p con grazia mf pp

(sotto voce) cresc e rit 1st time a tempo (Last time)

ppp (sotto voce) cresc e rit a tempo pp

(a due Ped.) Fine

espressivo mf espressivo ad lib

sostenuto espressivo mf ad lib

rit mf con forza pp delicato e leggiero mf decresc

con forza pp mf decresc

una corda poco rall

mf con forza pp con delicato e leggiero pp con grazia p pp

mf con forza pp pp p poco rall pp

(tre corde)

D.C. al Fine

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The Lord's Prayer

LOUIS SHENK

Rather slowly *(with a deep, joyous devotion)*

Our Fa - ther, Who art in heav - en, Hal-low'd be Thy Name Thy King-dom come, Thy will be done on earth, as it is in heav-en — Give us this day our dai - ly bread, And for give us our tres-pass-es as we for give those who tres-pass a gainst us And

Optional text

dai - ly bread, And for-give us our debts, as we for-give our debt-ors And lead us not in-to temp - ta - tion, But de - liv - er us from e - vil For Thine is the King-dom the Pow'r, and the Glo - ry, Thine is the King - dom, the Pow'r, and the Glo - ry, For ev - er and ev - er A - men

(gradual diminuendo to the end)

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Prelude

Hammond Registration
AB (10) 20 8735 312

WILLIAM E FRAN

Allegro moderato

MANUALS

PEDAL

f Gt AB

♩= 64

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The Witch

WILLIAM SCHER

Andante con moto (♩ = 63)

p misterioso

mf

p

mp

p dolce

mf L.H.

1. 2.

L.H.

p misterioso

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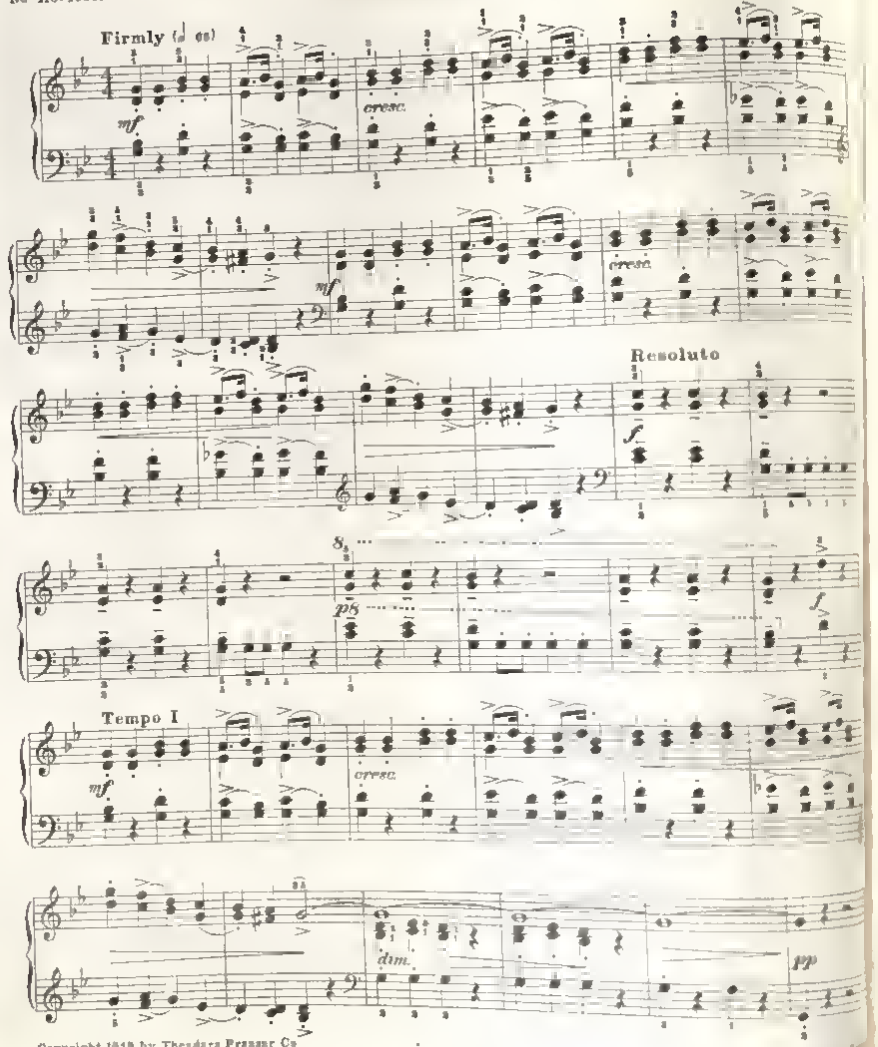
No. 110-40015

The Cossacks

ANNE ROBINSON



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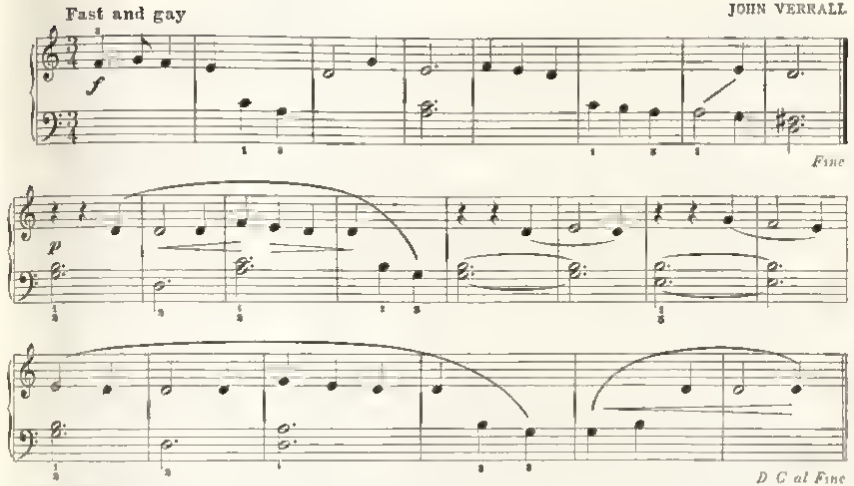
A Melody of Long Ago

JOHN VERRALL



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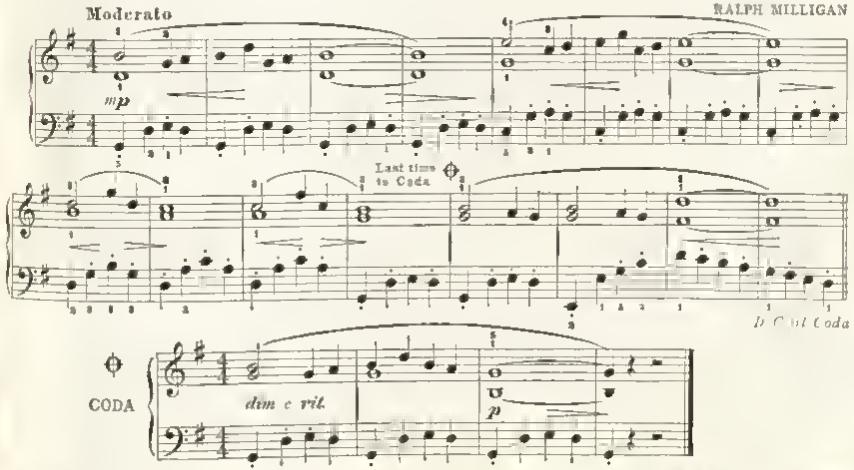
In a Hansom Cab

RALPH MILLIGAN



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I Wonder Where The Robins Go

Words by Wilma Wigham

MARGARET WIGHAM

Moderato

mf

I won-der where the rob-ins go In win-ter when there's ice and snow I won-der how they know the way And how they fly so long each day I won-der if they hitch a ride On wings of air-planes pass-ing by I won-der if they build a nest On lit-tle clouds and take a rest I wish I were a rob-in so That I could real-ly, real-ly know

f *mp* *mf* *rit.*

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No 27480

Galloping Horses

Allegro (♩ = 132)

A LOUIS SCARMOLIN

f

Last time

Fine

D C al Fine

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Polka

Brightly (♩ = 152)

JESSIE WILSON

mf *cresc.* *f* *mf* *cresc.* *mf* *cresc.* *f* *mf* *poco accel. e cresc.* *ff*

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Dawn On Lotus Lake

STANFORD KING

Tempo di Valse moderato (♩ = 84)

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THE SPRINGBOARD IS FAITH

(Continued from Page 15)

Then came the big night. The show ran ten long. My number was ninth. I didn't appear. I walked the streets, trying to keep tears out of my eyes.

I suppose everybody develops his own method of bobbing up again after he's been struck down. Other ones he says down. I have a theory that difficulties are part of the test of what it takes to go ahead. Being sentimental, I like proverbs that show me I'm not the only one to get a jolt; others have been in similar situations. The proverb I like best is the Latin *Ad astra per aspera*—"To the stars through difficulties." In other words, you can't get to the top without crashing through obstacles.

The obstacles are valuable in showing you the kind of human being you are. The person who lies down under hard luck is one thing, the person who pushes through it, is another.

My personal springboard in leaping over discouragement is faith. Part of my faith is that God will help those who help themselves. So along with the faith, there must be constant, uninterrupted hard work—the right kind of hard work, which means getting sound advice about your abilities, and knowing where you're going.

The aspiring young musician must make absolutely sure of two things. The first is whether in the opinion of honest and capable judges, he has the basic, inborn ingredients of a career. Nobody expects a young singer to start out as a mature artist, but he must have a better than average voice. The instrumentalist must be a better than average performer. Thanks to the progress of our musical development, it is possible to find judges—whether teachers or managers—who are competent to advise on this all-important point. And while an unfavorable verdict causes heartache, it's better to accept the pain at the moment of decision than to prolong it over later years of an avoidable failure.

The second point is even less tangible than talent or promise. I generally get at it by asking the young aspirant *exactly why* he wishes a musical career. Sometimes he looks at me blankly—as though he were thinking, "What a question! Don't you know?"—and that's always a bad sign. Sometimes he stammers out something about a wonderful life in art, and all the wonderful people you meet, that, too, is a bad sign. But once in a while, a youngster tells me that he feels he must sing or burst—that something inside him leaves him no peace till he's gotten it out through his voice. And that's a good sign. The only reason for performing in public is to express something within you which is completely yours and which will explode if it doesn't come out. That "must thing" is part of your faith.

Your work and your faith are what get you to the attention of people who can help you. That, at least, is the only recipe I know. There are a number of people who have helped me, and still do. After the wonderful lift of finding myself the right type for Roxy, I got another boost from the late Michael Di Pace.

I was then singing regularly at the Radio City Music Hall, and I was perfectly satisfied. When Di Pace came to my wife with ideas about opera, all the old doubts came back. I was doing well—why risk things? I knew nothing of opera. Maybe I wasn't the right type—maybe I wouldn't look right in tights. Di Pace and my wife kept after me though, we had talks about whether I believed in myself and at last I made the try. And I was the right type, and I looked fine in tights!

Next Sol Hurok took hold of me, polishing the rise which Roxy and Di Pace had helped shape. One of the most astute impressarios of all time Hurok taught me the important lesson of doing only the work which I believed suitable for me. Many a time he has guided me to take a moderately paid engagement into which I fitted, and to turn down a better paying job where I would simply be filling a momentary need. He has counseled me to go ahead slowly. He insists that I steer clear of fads, and I have developed myself along those lines that best express my abilities—and which my abilities can best express.

To return to the young man who threw my breaks at me. I've had exactly three magnificent breaks. I was early encouraged to think that my vocal abilities would one day lead me somewhere, I married the right wife, and I was born with the gift of faith. Whatever else I've gotten has grown out of working as hard as I can, and refusing to be downed by matters which have nothing to do with my work.

To-day when I step out on a stage, I am absolutely convinced that I'm the tallest, slimmest, kindest, kind-est tenor in the world!

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THE SINGER'S BREATH

(Continued from Page 22)

his lungs more and more. This was to be done imperceptibly, noiselessly, slowly . . . Only the sides of the body were in no doing to expand and breathing with raised chest was allowed only in exceptional cases."

Sir Morell Mackenzie, an English physician and throat specialist achieved wide recognition for his research in the field of voice, and published in 1899 a book entitled "The Hygiene of the Voice." Here are quotations from the work:

"The old Italian masters taught that *in inspiration the anterior abdomen well should be slightly drawn in*, and this method was practiced for more than a hundred and fifty years. Signor Garcia, the lineal descendant of the old Italian school says in his "Singing School" (1840) "In order to inspire freely ; *cause the chest by a slow regular movement and draw in the stomach*"

"As the result of personal observation I may remark that the old Italian style of breathing is employed by some of the finest male singers that I know and all these persons have a wonderful control over the respiratory functions."

Another opinion is to what the old Italians taught is found in "The Technics of the Bel Canto" by Giovanni Lamperti, who wrote:

"The mode of breathing required for artistic singing is diaphragmatic breathing. It is the sole method by which a singer can conduct sufficient air tranquilly and with a minimum of exertion from the lungs to the vocal organs.

"The position of the body must be easy and natural ; . . the shoulders slightly thrown back to *allow the chest due freedom in front without raising it*

"Prof. L. Mandl writes in his "Hygiene de la voix". 'As long as the breathing is abdominal (diaphragmatic), no strain upon the vocal organ can proceed from the chest.

"*'Singing voices were preserved much better and longer by the old Italian method, as taught by Rubini, Paepora, etc. than by our modern methods, which teach, (or at least permit) clavicular breathing.* And those teachers who lever diaphragmatic breathing can likewise show the best results.'"

Lamperti shows by an illustration that he believes that the chest should not move during the breathing process, the entire expansion and contraction taking place at the waist

Thus we have expressed the opinions that the old Italians (1) allowed the chest to be raised on rare occasions for extra length of phrases, but insisted that the habitual breathing came only the "sides of the body" to expand, (2) insisted that the chest be raised for each inhalation and the upper abdominal wall be drawn in, (3) did not allow the chest to be raised, but insisted that breathing action be apparent only at the waist.

From these various statements we can draw several conclusions First of all it is not illegical to assume that all of these ideas are true and that old Italian teachers did teach in the several ways described by the writers here quoted The bel canto teaching was, after all, not a body of rules in which all teachers of the period faithfully adhered It was a set of principles with as many individual variations as there were teachers, and the teachers' skill and experience enabled them to adapt this knowledge to the particular student.

Second, it is apparent that the writers quoted, excepting Tosi and Mancini, had each made a study of the physiological phenomena involved in the breathing process, and had arrived at different interpretations of the function of the respiratory system.

The third idea which comes to mind is this; perhaps after all, there are several ways for the singer to breathe and sing efficiently and our mistake is in trying to find the one and only right way to the exclusion of all others.

Let us leave the conflict unresolved for the moment and consider some other points of view In the 19th century the physiology of the human body was much more widely understood, and the functions of the parts of the body used in breathing were studied and commented upon by many teachers Manuel Garcia (1805-1906) who was not only the "lineal descendant of the old Italians," but also one of the first to engage in serious and effective research in the field of singing, points out in one of his last works ("Hints on Singing," 1894) what he considers to be the two-fold action in breathing

"In the first attempt to emit a sound the diaphragm flattens itself, the stomach slightly protrudes, and the breath is introduced by the nose, by the mouth, or by both During this partial inspiration which is called abdominal, the ribs do not move, nor are the lungs filled to their full capacity to obtain which the diaphragm must and does contract completely Then and only then are the ribs raised, while the stomach is drawn in. This inspiration—in which the lungs have their fun action from side to side, from front to back, from top to bottom—is complete and is called thoracic, or intercostal"

This quotation illustrates an important change in opinion from that expressed in his earlier work quoted by Mackenzie. (To be continued next month)

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THE ROLE OF HARMONICS IN MUSIC

(Continued from Page 11)

order to make it rich-sounding the Octave, Twelfth, and Fifteenth stops added these stops correspond to the second, third, and fourth harmonics. Thus four stops, each of which is dull by itself are added together to form a rich, full sound.

Electronic organs use the principle of harmonics to develop the tones of various timbres. By combining the harmonics in various proportions a wide selection of timbres, or tone colors, can be developed The organist can easily change the timbre of the Hammond Organ by the setting of the drawbars—the further each one is drawn the louder will be the harmonic corresponding to that drawbar

In the accompanying table (Fig. 1) are examples of some typical timbres and the way in which they are produced by the Hammond Organ. The numbers in the table represent the position of the drawbar and the relative magnitude of the tone of that drawbar

Drawbar	III	IV	V	VI	VII	VIII	IX
Harmonic	1	2	3	4	5	6	8
Diapason	8	8	5	5	0	0	0
Tuba	8	0	0	0	0	0	0
Flute	8	4	0	0	0	0	0
Strings	1	3	7	4	0	0	0
Violin	1	5	7	5	5	2	1
Clarinet	6	1	7	0	3	1	0

Figure 3

The Diapason the basic organ tone, has the general characteristic of decreasing strength for higher harmonics. Notice that the Tuba in order to get its characteristic sound, has stronger third and fourth harmonics. The Flute is almost entirely the fundamental tone it is sometimes known as the "pure" tone, because it does not contain many harmonics. Strings, and particularly the Violin, have a weak fundamental but strong second and third harmonics, with higher harmonics of decreasing magnitude. The Clarinet has a relatively strong fundamental but weak second and fourth harmonics Therefore, it is strong in odd-numbered harmonics and weak in even-numbered ones

This is the method used with Hammond Organs to imitate the timbre of any particular instrument Actually the drawbar settings of Fig. 3 can be used as a method for analyzing the tones as we done above. Next, however is given the method of analyzing the tones produced by the various instruments themselves.

CLARINET

Harmonic	Relative Strength
1	100
2	0
3	25
4	5
5	100
6	4
7	17
8	10
9	8
10	6
11	7
12	4
13	5
14	6
15	6
16	5
17	4
18	5
19	5
20	4
21	3
22	3
23	3

VIOLIN

Harmonic	Relative Strength
1	100
2	50
3	5
4	10
5	7
6	20
7	7
8	5
9	7
10	7

FLUTE

Harmonic	Relative Strength
1	100
2	33
3	7
4	3

Figure 4

Analyzing the tables of Fig 4 will show that harmonics play a very important part in determining the different tone qualities of different classes of instruments. It also shows that the tones of some instruments are so complex that it becomes difficult if not impossible to imitate them accurately

Perhaps the entire idea of blending harmonics to produce the tones can be compared with the blending of colors Think of a musical tone as being built up in much the same way as artist produces a certain shade of red. He uses may colors mixing and blending them until he has the desired shade No trace of the individual colors may be seen but the color is the distinct shade which the artist wants. The red base is predominant, but all the other colors are there, although unnoticeable Just as there are many shades of red, so there are many combinations of harmonics which produce tones of different timbre

So you see harmonics do play a very important role in our musical world They distinguish classes of instruments, determine quality of an instrument, and proclaim an accomplished musician THE END

Organ Questions

Answered by FREDERICK PHILLIPS

• *Can you suggest books or other material that can be used for the melodeon? I have two pupils who play the accordion and have melodeons at home and are taking piano lessons* —*J F H Wisconsin*

For all practical purposes the music and studies designed for the cabinet organ would be suitable for the melodeon We suggest the Reed Organ Method by Landon We are also sending a list of organ music and books which includes a separate classification of those works for reed organ Most of these are still available.

• *I am interested in a church having a total wind capacity of 550 The sanctuary seats 320 and a large hall adjoining seats 250 They plan to purchase a new pipe organ two manual with chimes What stops do you suggest and have you other suggestions They have the address of a well known organ company but would like your suggestions before commencing with them*

—*J. K R., Illinois*

The fact that the organ will have to provide for an "adjoining" hall in addition to the sanctuary proper, suggests that great care be used in determining the proper location, and guidance in this respect would come best from a responsible builder who would have a first hand view of the building conditions and acoustics Generally speaking, such a builder would be in a better position to recommend the most suitable stops.

Under normal conditions the following would make a fair stop set up —GREAT—Diapason 8' Melodia 8 Dulciana 8' Octave 4' Flute d Amour 4 SWELL—Bourdon 16 Diapason 8' Salicional 8' Stopped Diapason 8' Oboe 8' Aeolina 8' Flauta Traverso 4, Nasard 2⅔', Flautina 2' PEDAL—Diapason 16', Bourdon 16 Flute 8' If more ensemble use Bourdon 16 Gedeckt 16 and Flute 8 This is only a basic suggestion, subject to changes suggested by the builder based on local conditions and price

• *We have a Story & Clark reed organ, which has a pleasing tone quality but since I am a pianist I have some difficulty finding suitable tone combinations especially soft ones. Question 1 What do the figures 2', 8' and 16' mean I only know vaguely that they refer to pitch (2) Can the stops be classified as to tone color flutes, etc ? (3) Should hymns be played as written in the 4 voice style? They sound guttural and too thick in the medium register Can this be overcome, and what are good combinations for hymn playing?* —*H T K., Iowa*

The following are the stops Subbass 16 Violin 2 Viole 4, Vacuum Viola 4 Straight Coupler Bassoon Diapason 8' Echo Horn 8' Bass Forte, Vox Humana Treble Forte Dulce 8 Celeste 8 Melodia 8' Roman Pipe 2' La Perfection 8', Cello 16', Clarinet 8 Pipe Cello 16'

Question 1—Take 8' as your starting point This is normal pitch meaning that a note sounded with this stop on will sound the same pitch as the same note on the piano. Now take this same note with a 4 stop down and the sound will be an octave higher than the piano note Now draw a 2' stop and you will have two octaves higher than the piano note. Draw a 16 stop and you will have an octave lower than the piano note. In other words take 8' as the normal, divide by ten to get an octave higher multiply by two and you get an octave lower

Question 2—It would hardly be advisable to try to classify the stops on this organ into the usual pipe organ groupings of Diapason Flute, String and Reed, as the tone qualities are not usually precise reproductions of the pipe organ qualities.

Question 3—Hymns should be played in the regular four part arrangement though on the louder type hymns it is sometimes desirable to include the tenor notes in the right hand and double the bass part in octaves with the left hand, using the Sub-bass 16' Generally, however avoid the use of 16' stops, and this will help to correct the "guttural" sound you mentioned. For the softer effects use only the Dulcet (apparently for the upper register) and the softest stop for the lower register—your list does not seem to include any very soft 8' stop for the lower section

To increase the volume you might add first the Echo Horn and Melodia, then others in order of volume including the 4 stops after modifying volume is reached, but the 2' and 16' stops should be used only for special effects The 2' Viocila in the left hand could sometimes be used alone as an accompaniment for a solo stop such as Celeste, Melodia, Clarinet in right hand. For hymn playing use the medium volume build up as suggested above adding louder stops for congregational use

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(Continued from Page 14)

the most mature professional aggregations to the youngest community or "civic" groups. The orchestras themselves have profited by the stimulus of playing in large audiences beyond the radius of their immediate influence.

Lately this series has been presented under the title "Pioneers of Music" by the School of Music of the University of Southern California in cooperation with NBC's University of the Air. The former institution uses these broadcasts as part of a program at the college level offering a home study course in which any interested listener might enroll.

That these broadcasts are a vital factor in the education of America is a foregone conclusion. The University reports that more than 3,000 letters and cards of inquiry were received concerning the programs before the first broadcast!

It is tremendously important that the beginner in music of listening be carefully guided. It is not fair to take people "off the street" so to speak and to immerse them in a serious symphony concert. More often than not, if they are without previous experience they will be frightened away from it permanently. It is very similar to taking a child to church before he has been to Sunday School or to hearing a play of Shakespeare before he can read or write. He will get something out of it but more than likely he will develop an aversion which he should have developed an affection.

I believe that the million should start with the Youth Concerts where the works played are very melodious and where an oral description of each piece is given before it is played. After two years of this he should attend the less formal evening concerts by the orchestra at which the well known and "really listened-to" classics are played. After two or three years of this he will be ready for the more sophisticated formal concerts at which symphonic works from the "by ways" rather than the "high ways" are heard.

I spent last summer in Europe where I had a chance to study the remarkable work in music education which is being done via the radio. The BBC in England particularly deserves mention for its series of programs designed to meet the progressive needs of the listener from the beginner to the professional artist. One of the weekly events called "The Third Program" is undoubtedly the high-water mark in radio broadcasting. It is of six hours' duration and a sample program would include a complete performance of the B minor Mass of Bach, A Greek Tragedy, and a lecture on Rembrandt, or as an alternative, a secure opera by Handel, then a concert of contemporary music utilizing the services of a string quartet, famous soloists, full size orchestra, and large chorus. Behind you takes place every week winter and summer.

Another extraordinary organization in Great Britain is the Arts Council established by Royal Charter whose objects are to develop a greater practice and understanding of the arts—to increase the accessibility of the arts to the people, and to improve the standard of execution. A sum of money somewhat less than $2,000,000 is spent each year for this purpose and the results are noteworthy. Symphony orchestras which would otherwise perish for lack of financial assistance are kept in a flourishing state by grants from the treasury.

The four symphony orchestras which share in the benefits of the Council are the Birmingham Orchestra, the Hallé Orchestra in Manchester, the Liverpool Philharmonic, and the London Philharmonic. This orchestra also receives substantial aid from their own municipality and are thus freed from the dire financial spectre which hangs over all American orchestras.

The difficulty will be to prevent the people sufficiently enthusiastic to demand action. The Arts in this country are have not been widely recognized as essentials of American life. They are not regarded, as they are by the British during their recent experience, as essentials to a state of high or like a rallying point against the evil and degradation which surround us. Art in this country is still regarded as a pleasant adornment, a decoration, not "making a living."

Up to now most of our regular orchestras have been able to weather the storm, but it is becoming increasingly difficult, and we must take a hand in it if we are to hold what we have. Let us write letters to the radio networks protesting the removal of fine orchestral programs or the transfer of them to the "graveyard" hours of the night. Let us be constructive. Let us make the powers that feel that, since it has depended the wealthy patron of his ability to assist artistic ventures, it must take his place as philanthropist. The orchestra is a tremendous educational and spiritual force in our country. Let us guard it jealously and see that it plays its part in the school curriculum, its part as a cultural activity in the community and its part in bringing to audiences in the concert hall and on the radio the magnificent message of great music.

Violin Questions

By HAROLD BERKLEY

I DOUBTFUL STAINER

Mrs. M. A. P., Michigan. If the date on your friend's violin is 1716 then it can't be a genuine Stainer, for he died in 1683. It is probably one of the many thousands of very inferior copies worth at most $150 that began to appear over two hundred years ago when Stainer's violins attained popularity.

CONCERNING FINGER PATTERNS

A. H. R., Indiana. Your article on the value of finger patterns has not been referred to me, so I cannot give you any personal opinion on it. However as you outline the idea in your letter it seems to have excellent possibilities. Finger patterns help many students, though the students are liable to feel lost when they meet a passage that does not follow a definitable pattern.

THOUSANDS OF IMITATIONS

Mrs. O. A. V., New Mexico. The odds against your violin being a genuine Strad are at least half a million to one. For each of the ten hundred genuine Strads known to exist, there are at least a thousand imitations varying in value from one dollar up to—in rare instances—two thousand dollars. If you think your violin has value you should have it appraised by one of the firms that advertise in ETUDE.

A BOOK ON VIOLIN CONSTRUCTION

F. A., New York. There are very few books available on the design and construction of violins. The best of them is "Violin Making as It Was and Is," by E. Heron Allen. This book was out of print for a number of years, but I was told recently that it is available again. This will be good news to many amateur violin makers.

WHAT ABOUT STEEL STRINGS?

Rev. J. M., North Dakota. The question of steel strings vs. gut strings is a hoary perennial. My personal experience is that any really good violin will suffer tonally when it is strung with all metal strings. The steel E string we must accept, for a gut E wears out too soon and breaks too quickly. A very sensitive old violin sounds better when the D and A strings are of pure gut, but the majority of good violins—and this includes many in the five figure class—give better results when the middle strings are made of gut wound with aluminum. The G string should always be silver wound gut. The great advantage of stainless steel strings is that they remain in tune. But as regards the tone produced . . . That is another matter.

A BOOK ON HARMONICS

B. W., West Virginia. As you do not tell me who composed the pieces you have been playing, I have no means of knowing to what grade they belong. Any number of composers used the same titles. Your best plan would be to write to the Theodore Presser Co. tell what you have been playing, and ask for a selection of slightly more difficult pieces to be sent to you on approval. The best book for the study of Harmonics is that by Ferdinand David.

DATA ON CARL FLESCH

J. W. N., Kansas. Carl Flesch died several years ago—in 1944, to be exact. He made a number of recordings, but whether they are still available in America I do not know. I think you could get this information from the Jenkins Music Store in Kansas City, Missouri. This firm, incidentally, is probably the nearest to your home where you could purchase a violin how that would appeal to you. The publishers of ETUDE could certainly supply you with the various works that Flesch edited.

DUIFFOPRUGGAR BUT A MADEO

E. O. G., Florida. Duiffopruggar died about 1571, so he could not have made the instrument your friend has, dated 1642. In fact, it is doubtful that he ever made any violins. The many so-called Duiffopruggars range, most of them, from France, others from Germany. They are worth, at most, $150.00. Vuillaume, Chanot and one or two other fine makers made violins they called copies of Duiffopruggar and these "copies" are worth considerably more. Your friend should have his instrument appraised. As for the words and symbols on the label, I cannot help you. But you might write to Rembert Wurlitzer, 120 West 42nd Street, New York City, using my name, and ask him about them.

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When the Soldiers Came

BY LEONORA SILL ASHTON

IT WAS SUNDAY on a long-ago date in the fourth century when a Church in the city of Milan, Italy, was filled with people. The congregation was listening to the sermon when suddenly the doors were pushed open from outside, but just as quickly closed and bolted. Above the voice of the preacher came a shout—"The soldiers are coming!" The people clung to each other in terror. Only the speaker in the pulpit remained calm. He continued his sermon.

His name was Ambrose. He knew an armed company had been ordered to capture the church so that it might be used for purposes other than those for which it had been built. He heard the soldiers outside and knew darkness was near. The church was too small to pass the night in its shelter and there was no food. Already there were signs among the people that they might surrender.

But Ambrose had other thoughts. He had vowed he would not surrender the building. But how was the unarmed congregation to defend it from the force drawing near? Ambrose happened to love music. He knew the people in the church loved it, too. He began to sing. The melody was one the people knew well, but he composed his own words to it, words of faith and assurance and courage. Line by line he taught it to them, and as they learned, they sang, a few voices at first, then more until the whole church resounded with the song.

Night came. Ambrose added other familiar melodies and fitted them with words which made the people forget their fears as they turned to worship and prayer. When morning came, the singing was still filling the air, but the soldiers were preparing to take the church by force. The doors gave way before a great surge of night and into the church tramped the soldiers of the Roman Empire. Ambrose and his brave congregation went on singing and took no notice of the rough intruders.

And the soldiers? For an instant they stood and listened, surprised and filled with wonder. Then, laying their swords on the floor, gently, so that the clanking would not disturb the singers or interrupt the beauty of the music, *they* began to sing, too.

As history tells us, "the power of swords had lost against the power of music."

And the name of Ambrose has come down the pages of musical history as one of the fathers of church music, in the same way that Handel has been called the "father of the symphony."

The End

THE CONTEST

By Lowell Signer

The birds just held a contest,
Right in our own elm tree;
Gay solos then full chorus
Of liquid melody.

The judges sat, heads tilted,
And, since the nests were near,
No trill or rapid passage
Escaped their listening ear.

The chorus rated faultless
Part nods did so attest
But when it came to solos—
Each thought his mate best.

SQUEAKIE, THE CLARINET

BY PETER GLADHART

ONCE UPON a time there was a little clarinet who lived in a fine band. His conductor was one John Merathin Vintenberger who was a very kind man but had a very hot temper. The little clarinet, whom we shall call Squeakie, had just graduated from the factory where he had been learning to put himself together. And, I must say, he could do it very well, although some times he got mixed up and had to have his friend, William the Sixth, help him.

Now Willy was a kind hearted soul and being a little older than Squeakie, he remembered very well how he had felt when he got mixed up himself so he was always glad to help Squeakie.

The band in which Squeakie lived had four drums, six flutes, three trombones, two bass horns, five saxophones, a pair of cymbals, five clarinets and some other instruments. The band practiced at three o'clock and by very careful timing Squeakie managed to get there on time. He would step out of his case, get out the music and start to warm up his reed.

Now Squeakie always had a hard time, for no matter how he held his reed or covered the holes, the sound always came out SQUEAK. The other clarinets laughed at him, that is, all except Willy. But today he had found new hope for he had found a new way to blow on his mouth piece.

The conductor said to him, "Now, Squeakie, do you want me to give you a bad mark in your grade book or do you want to play better?"

"I want to play better" said Squeakie, very much excited.

"Good. Now all the clarinets play an octave from G to G One, two, three, go" They all played eight notes up the scale, but Squeakie played G, A, B, C, D squeek, squeek, squeek.

"Well," said the conductor. "Squeakie you are improving. That is better than you have done before. Just keep trying and you will soon be the best clarinet in the band."

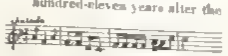
And much later, Squeakie did become the best clarinet in the band. More than that, he won a medal for his fine playing.

THE END

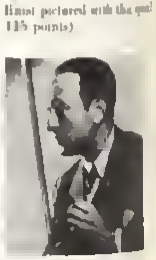
Who Knows the Answers?

(Keep score. One hundred is perfect)

1. What form of musical composition is "Madam Butterfly?" (5 points)
2. Name four composers whose names begin with the letter M. (10 points)
3. What is meant by Da Capo, or its initials, D.C.? (5 points)
4. How may one half note rest, plus one dotted-quarter rest, plus one eighth note rest be expressed by one rest? (10 points)
5. Which of the following operas did Puccini compose: Faust, Aida, Lucia di Lammermoor, Tosca, Cavalleria Rusticana. (15 points)
6. MacDowell was born one-hundred-eleven years after the death of John Sebastian Bach. When was he born? (5 points)



7. If your teacher used the word embouchure, to what type of musical instrument would he refer? (20 points)
8. What is the name of the violinist pictured with the quiz? (15 points)



9. What are the letter names of the tonic triad in the major scale of which F-sharp is the leading tone? (5 points)
10. From what is the theme given with this quiz taken? (10 points)

Answers on next page

NO JUNIOR ETUDE CONTEST THIS MONTH

Results of June Essay Contest

Since contestants could select their own topics this time, there were many interesting subjects covered, including: How to practice; Why I study music; Biographies of composers; The violin; The beginning of music; Music's place in the world; What is music, and many others.

Prize Winners

Class A. Elsie Rae Musselman (Age 17) Montana. Topic My Musical Life.

Class B. Elaine Musson (Age 14), Iowa. Topic The Value of Musical Terms.

Class C. Calvert Shenk (Age 10) Kansas. Topic The Flute.

Honorable Mention for Essays (In Alphabetical Order)

Doris Adams, Janice Brownbaugh, Janet Elwood, Sharon Ferguson, Marion George, Valerie Joyce Hall, Ella Lee Hendricks, Randal Jacobs, Eleanor Kamm, Ray Lenz, Hurlie Mason, Sydney Mellen, Christine Mercaldiano, Thomas Mizell, Jocelyn McAlee, Georgia McDonald, Roberta Pace, Robert Palmer, Noelle Parlato, Lee Richmond, Eunice Ross, Larry Ross, Alice Rudolph, Judith Shea, Frances Schuyler, Frances Sheridan, Lucille Tiers, Ora Turner, Adele Walters, Archie Young.

My Musical Life

(Prize Winner in Class A)

When I was seven years old my parents bought me a 120-bass accordion. Soon I took up the harmonica and guitar by myself and made excellent progress. In seventh grade the band leader needed a sax player so I got a tenor saxophone and soon was soloist. By this time I had played in two dance bands in our community.

I learned also to play French horn. Then I bought a trumpet from one friend and an alto horn from another. Now I play the accordion, alto horn, baritone, cornet, euphonium French horn, guitar, harmonica, mellophone ocarina, saxophone, saxophone trumpet and tuba. This year I played tuba and baritone in the band. This goes to show that anyone with musical talent can play several instruments.

I have just graduated from high school and am going to take up music teaching as my profession. I even have a neatly painted sign, saying "MUSIC STUDIO."

Elsie Rae Musselman (Age 17), Montana

ANSWERS to WHO KNOWS

1 Opera 2 Mendelssohn, MacDowell, Mozart, Mussorgsky, Meyerbeer Monteverdi, Monteverdi, and others, 3. repeat from the beginning, 4. by one whole-note rest 5 Tosca, 6 1861, 7 to any wind-instrument, as it refers to the position of the lips in blowing; 8. Jascha Heifetz 9 B D-sharp, F sharp; 10 Song *Low Sweet Chariot*, an American Negro Folk-song.

Letter Box

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DEAR JUNIOR ETUDE

● I am interested in conducting and composing. I play solo cornet in our high school band. I would like to hear from other readers.

Conrad Ross (Age 15), New York

● I am a very interested ETUDE reader and think it is the best magazine that comes to New Zealand. I have nineteen piano pupils. I also play the organ in church. When I was sixteen I sent six of my pupils for their first theory exam and their marks ranged from 94 to 100. At the same time I passed my own theory exams. I would like to hear from other readers.

Diana Powers (Age 17), New Zealand

● Music is my hobby and I have been studying organ piano and violin for the past three years. I would like to hear from others who like music.

Maxine Kurpan (Age 13) Minnesota

● Our music club has ten members so we named it "The Ten Music Notes." We put on concerts for our parents and friends and give what we earn to our hospital. At the end of the season we have a fine picnic. At Christmas time we go out and sing carols. Am enclosing our picture.

Susan Blackwell (Age 13) Canada

● I take piano and violin and intend to be a concert violinist. I would enjoy hearing from others interested in music.

Margaret Wolfe (Age 15), Penna.

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OUR FAMILY MAKES MUSIC

(Continued from Page 19)

When our daughter became sufficiently advanced we sold the old one for the same price and purchased a wood instrument in splendid condition for forty dollars. A saw on at the same make would have cost almost two hundred. The extra [illegible] would have cost about the same but we found a good second hand one for thirty-five dollars.

Bills is still using the school trombone that rents for fifty cents a month. When he shows sufficient progress to warrant an instrument of his own we will start watching the [illegible] again.

Before buying any used instrument however it is well to have it examined by a music teacher or other qualified person. Such an instrument may have serious defects not visible to an unpracticed eye. For example a man offered me for ten dollars a silver cornet that seemed to be in fair condition except for a slight dent and a missing rock. But the school band instructor after taking the instrument apart, repacked the valves to be so worn that they would never be put in good playing condition. Therefore the cornet was worthless.

Our two youngest daughters, five and six respectively look forward to instrumental study as soon as they are old enough. Ruth has her eye on a three-quarter size violin that we have in the family. Mary is more interested in the piano. She has been picking out nursery tunes with one finger since she was four. If she continues to show interest she can begin lessons in a year or so. Since our family orchestra already has a piano, perhaps she can be vocal soloist.

The love of singing that all our children possess, stems, I think, from the fact that they have heard music ever since they were babies. Carol Jeanne passed her first few years of life on a mission station in Africa where singing was as natural to the students as breathing. By the time she was two she was singing herself to sleep in two languages, English and Kituba.

The other three children were reared entirely in America but we made sure that they too were exposed to music at an early age. I like to sing as I work around the house and it didn't take them long to pick up snatches of tunes. We used songs for all occasions. They took baths to the strains of "Baby's Boat" and sang special lullabies for bedtime. The two youngest even sang their prayers occasionally using "Jesus, Tender Shepherd" set to a simple tune instead of saying the Lord's Prayer, our nine-year old sometimes sings it, using Malotte's arrangement. He picked that up at the age of three from the church choir that practiced in the room just below his bedroom.

Some mothers may hesitate to sing before their children because they think their voices aren't good enough. A trained voice isn't necessary here over. Children aren't music critics. I myself would never qualify as a church soloist, but I don't let that stop me. All that a parent needs is a love of singing and the ability to carry a tune.

A phonograph with carefully selected records helps, too. The child sees play the same song over and over until it almost drives mother to distraction. But as they gleefully place the needle on the record for the eighth time, they start singing right along with the soloist.

The children also pick up songs from the radio although not always the kind a parent would select. Supervision is more difficult here. This was illustrated by an incident told by Carol Jeanne's first grade teacher. She heard the child singing one day while concentrating on a writing lesson. (Apparently she had picked up her mother's habit of singing at work.) Totally unconscious of the suppressed giggles around her, Carol Jeanne was chanting *pianissimo con moto* "Lay that Pistol Down, Babe."

Billy also learned all kinds of songs from the radio and sang them whenever the spirit moved him. When he started kindergarten, he sometimes warbled all the way to school and back. One afternoon I could hear him a block away enjoying at the top of his lungs, "Give Me Five Minutes More."

Our singing together as a family began as soon as the children were old enough to eat at the table. From a little booklet of singing graces, we let them choose a different one for each meal. The current favorite is:

"God is great and God is good
And we thank Him for this food
By His hand must all be fed.
Give us, Lord, our daily bread.
Amen."

"Last week it was violin lessons your wife wanted!"

The next step in our family [illegible] was a recording. Our first one we made about two years ago to fill a need for a special Christmas gift for Grandmother. Since she was to be away to spend the holidays with us, why not make her a record of Christmas music? Carol Jeanne was appointed to draw up a list of possible numbers, and a new family project was under way.

Every evening we practiced faithfully for a half hour amid growing enthusiasm. Billy who had been showing a tendency to consider singing to be "sissy stuff," became intrigued by the idea of hearing his voice on a record "just like Bing Crosby." He consented to sing *Jolly Old Saint Nicholas* as a solo and to join his older sister in a soprano duo *Joy to the world*. Ruth and Mary enrolled *Away in a Manger* and *Rudolph*. As his contribution Daddy sang *Oh, Holy Night* and Carol Jeanne played *Jesu Bambino* on the clarinet. For the final number the whole family joined in *Silent Night*.

When everything was ready we borrowed a recorder and went through our program. Finding that we had miscalculated the time a little (the numbers always seem to go faster than they do in rehearsal) we all took turns saying Christmas greetings at the end. Grandma said she liked the record even better than Bing Crosby's. So now we have made the project an annual affair.

Incidentally we found that recording is an excellent stimulus for lagging musicians. When the children become slack in their practice, we suggest that with a little more application a certain number might be ready to put on a record. And the loafing begins with renewed enthusiasm.

Besides stimulating instrumental practice the Christmas recording also gave new impetus to our family singing. Every once in a while we get together after dinner for a family "jam session" around the piano. We play almost everything—folk songs, hymns, popular songs, classical numbers. The children like to learn songs from other countries too. Recently we bought a new book, "The Whole World Singing" (Friendship Press $2.75) through whose pages we have become acquainted with children and their songs from Scandinavia down to Africa. Soon we hope to make a folk song record for our collection.

Any family can duplicate our experience in making music. We are unselfish amateurs. We never expect to appear at Carnegie Hall or to have one of our records broadcast over the radio. But our music is enriching our lives and drawing us closer together as a family. Moreover we doubt if even the Trapp Family, if they play and sing together have more fun than we do.

THE END

MODULATION IN THE CHURCH SERVICE

(Continued from Page 24)

should be long or short according to the requirements of that part of the service in which it occurs. Fourth, whether long or short, it should proceed to its goal by the most direct route and should avoid such musical circumlocutions as the "circle of fifths" and ascending dominant sevenths.

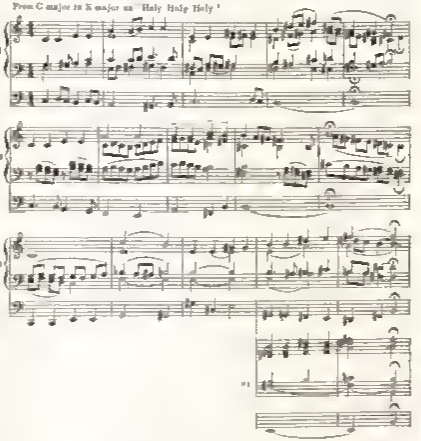
In the hands of an expert a modulation can satisfy all these requirements and in addition can be a fine work of art. This is true of the little Fugue which Dr. Georges Couvreur has contributed, below. Dr. Couvreur assumes the organist has been playing *Come Thou Almighty King* in the key of E-flat and wishes to modulate to the *Doxology* in its customary key of G major. The result is a 14-bar masterpiece of contrapuntal writing, with the themes of *Come Thou Almighty King* and the *Doxology* cleverly combined.

Note that Dr. Couvreur is not satisfied with his original ending and has supplied a two-measure alternative ending. He does the same thing in the third of his three modulations from C major to E major on *Holy, Holy, Holy*. And the final example shows us how the four solutions of the same problem, that of modulating from B major to G major on *Come Thou Almighty King*.

The great organists are always experimenting in this manner trying out new and different solutions of the same problems, adopting fresh ideas and discarding old ones. Although not all of us can hope to match the fluency and originality of the men whose work is presented here, all of us by exerting ourselves a little can come up with something better than the old, hackneyed text book modulations.

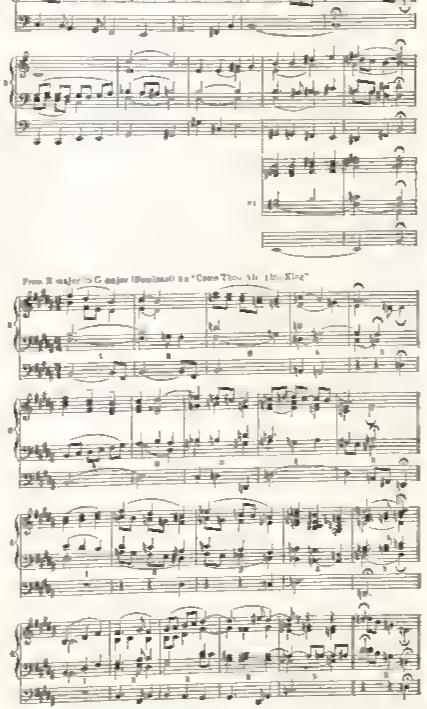
TRE ANA

From C major to E major on "Holy, Holy, Holy"



Modulation to Doxology on "Come Thou Almighty King"

Fugato



Doxology

From B major to G major (Dominant) on "Come Thou Almighty King"

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Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., *Music Editor, Webster's New International Dictionary,* and Prof. ROBERT A. MELCHER, *Oberlin College*

WHO WAS PARADIES?

• *In the May 1946 ETUDE on page 268 there was printed a Toccata by P. D. Paradies (1712-1792). But in Vol. IV of "The World's Best Music" published in New York by The University Society in 1900 there is a Sonata by Pietro Domenico Paradisi, and the dates are given as 1712-1795. The second movement of this Sonata is exactly the same as the Toccata published in ETUDE, but the surnames and life spans of the two composers do not seem to be the same. Can you explain this?*

—*A.E.H., Indiana*

The name of this famous composer was Pietro Domenico Paradisi but this surname is often spelled *Paradies* in England and America. The original word from which the name is derived is *paradisus* and from this stem comes our common word paradise—which is probably what the editors of the work you mention had in mind. However Grove gives the dates as 1710-1792, and since Grove's Dictionary of Music and Musicians is commonly considered to be the last word in all sorts of musical controversies, I'll bet a cookie that these dates are correct!

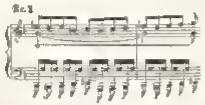
—K.G.

HOW TO PLAY A DIFFICULT PASSAGE IN EACH

• *Will you please tell me how to play measures 9 and 10 on page 6 (See Ex. 1) of Toccata and Fugue in D Minor by Bach, arranged for piano by Tausig?*

—*M.H., Indiana*

Ex. 1



Both hands make for difficulty in this particular spot. I would suggest that you perform the right hand as in Ex. 2. If for the trill you play four thirty-second notes in each half beat, the passage becomes so difficult that few people can perform it clearly and it becomes just a muddle. Also the use of four thirty-second notes causes unpleasant consecutive fifths at two places. The "fake" trill I have suggested is not only much easier to play, but is much clearer in sound. The fingering for the upper melodic line depends upon the size of one's hand. If your hand is quite large, you may find that the lower fingering I have given is practical. But I believe that most people with an average-size hand will find the upper fingering more comfortable.

Ex. 2

The left hand can be performed exactly as written, and occasionally one hears a pianist do it so. But it is extremely difficult, and must be done with a thoroughly relaxed hand, and arm, with the hand pivoting freely between the upper and lower notes.

I would much prefer the version, however, which is recommended by Busoni. Here the melody is played in octaves, with the repeated G's performed an octave lower than they are written. This is much more practical for the piano, and actually sounds a good deal more like the original organ version. Since this composition is a transcription, one need have no qualms about making certain changes here and there, and any change which keeps the transcription as nearly as possible to the effect of the original medium is to be preferred. The measures immediately following this passage can not be adjusted, however, and must be played exactly as they are written.

Ex. 3

—R.A.M.

TEMPO AND INTERPRETATION OF "BUSTLE OF SPRING"

• *I am a piano student, sixteen years of age. From your monthly Etude column I secure much help and inspiration. I hope you will help me by answering the following question.*

What approximate metronome marking would you recommend for Bustle of Spring by Sinding? Could you also tell me what notes to accent in the last seven measures of this piece so as to play it in full effectiveness as whether none should be accented?

—*Mr. J.R.P., South Dakota*

I think you will find J=96 a reasonable tempo for this piece. I would avoid any special accents in the last seven measures. The seventh to the fourth measures from the end I would play as one continuous sweeping arpeggio working up to the climactic point of the high chord at the start of the third measure from the end. If I need for any special effect, it would be to build an intensity as this four-measure arpeggio figure mounts to its height. I think that placing accents within this figure would destroy its continuity.

I am glad that our column has given you help and inspiration, and trust that this answer will assist you in learning this piece.

—R.A.M.

IS POLDINI STILL ALIVE?

• *I One of my piano pupils is soon to play Poldini's Dancing Doll, and I should like some information about this composer. Is he still living?*

2. I should also like to have you tell me where I can get information about the baroque, classical, and romantic periods in music.

—*Mrs. C.M.H., Louisiana*

1. Eduard Poldini is a minor composer who was born in Budapest in 1869 but spent most of the latter part of his life in Switzerland and was still living there earlier in this year. Poldini wrote several operas, three "fairy tale operas for children," piano pieces, songs, etc. His charming little piece *Dancing Doll* seems to be about the only composition that is known and used in this country.

2. Any good history of music (such as Finney's, for example) will give you all the information you need. For a briefer treatment of these periods I refer you to "The International Cyclopedia of Music and Musicians" or any other comprehensive music dictionary.

—K.G.

IS A BRACKET AN ARPEGGIO SIGN?

• *In measures 51 and 53 of Rachmaninoff's Prelude in C Sharp Minor, Op. 3, No. 2, is the bracket considered the same as the usual arpeggio sign?*

—*Mrs. G.D.S., Connecticut*

No. If the wavy arpeggio sign were used, it would indicate that the chords were to be played in rolled fashion, beginning with the lowest note and going up successively to the highest. The bracket indicates that the low octave of C sharp are to be played simultaneously in both hands, these octaves to be played very forcefully or rather quickly, with the chord above them being played immediately afterwards.

—K.G.

A QUESTION THAT CANNOT BE ANSWERED!

• *Will you please send me a list of required work for a student playing eighth-grade material?*

—*Mrs. M.C.S., Georgia*

It is impossible to compile such a list. It all depends on the ability of the pupil the standard of the teacher, the type of music in which both are interested, and a whole row of other unpredictable factors. Often a certain teacher will compile a list for himself, stating that each pupil must complete all the materials on this list in the course of the year, but even for a not good judgment because the type of pupil and the aim will vary even in the year of the same teacher. I have consulted other authorities about this and they are in complete agreement with me that to compile a list of music which is to be mastered by each pupil in a single year is neither wise nor possible.—K.G.

To avoid delay all queries are answered individually. Therefore, please include your name and address in your note.

THE IMPORTANCE OF VOWEL COLORING

(*Continued from Page 23*)

sound is a gradually disappearing vowel sound. The two related together make up what we call a diphthong.

Too often in directing a choir or in teaching an individual to sing, we go on the assumption that there is one "ah" vowel as in psalm, one "i" vowel as in see, one "oo" vowel as in soon, one "o" vowel as in sew, one "a" vowel again say and one "I" vowel as in sigh. This faulty assumption immediately makes the singer a distance elevated because it limits the vowels used to these few vowel sounds. This immediately confuses the listener because in listening to spoken English we are used to the two "oo" sounds, "soon" and "soot." We are accustomed to hearing the "ah" vowels as in "cool," "psalm," "saw" "that" with the closely related vowel sounds as in "sung," "sat," and "trick." We are accustomed to the two "e" vowels as in "see" and "it" and the one closest to them as in "set."

In mastering good diction it is absolutely essential that we first learn to use these twelve vowels correctly according to dictionary usage. The choir director and the singer should make it a habit to use the dictionary continually every time a new number comes into rehearsal. He should be absolutely sure before he enters rehearsal that he knows the correct vowel sound to use in each word that he or his choir will sing. It will help the choir greatly if in the tuning of the choir these words are used not tuning the choir just as one vowel sound or humming but making these tunes on all vowel sounds were thought to the singer the vowels produce in him the most sensation. When the leader seriously takes up the study of vowel purity this tuning should be carried on two or three times during the rehearsal. In fact it should be continued until the singers seem to instinctively sound all vowel sounds correctly and until the words come to the listener through the thought of the phrase rather than through the impulse of accentuation of individual syllables and individual words.

When this has been realized we are ready for the study of mood in vowel purity. No vowel sound can be correctly produced unless it carries the color of the mood that the composer felt when he created the music. When we use a mood of joy one entire sentence has a different vowel color and a different inflection from that used in the mood of sorrow. Exultation carries one mood and brings to the sound a mood color that is entirely different from that of contrition. Tenderness brings its own mood color to the sentence. To the eye there are thousands of different shades and colorings. To the ear there are also thousands of different shades and colorings.

Each vowel sound on each half step throughout the range of the voice of the singer will have a slightly different color if all vowel sounds are pronounced according to the dictionary. If all of these colors are then multiplied by the number of different moods that may be used, we can then see the infinite possibilities for richness and vocal coloring. We also immediately realize why our English language is one of the most beautiful languages. If not the most beautiful language in the world. To achieve these results correctness of vowel sounds in daily speech and singing must become instinctively right according to the dictionary. Then instinctively and very naturally the moods of the text and of the music will give their added richness and greatly increased beauty to the singing of the individual or of the group.

THE END

A BOWING PROBLEM IS ANALYZED

(*Continued from Page 25*)

that for two or three weeks you work towards finding out how *little* pressure is needed to produce a round, full quality of tone. But be sure to bow near to the bridge. If you make a habit of doing this you will find that excessive pressure is quite unnecessary.

The Whole Bow Martelé

"Being I am relaxing my experiments with the Russian method of holding the bow and also with the whole bow martelé, about both of which I would appreciate your advising me. (1) After playing for some time, a small mark caused by the pressure of my index finger on the bow stick is noticeable on the side of the finger, slightly above the second joint. From your writings, I gather that the index finger should contact the stick at the second joint and not above it. Does this mean contact with the stick should be made directly on the bony joint? (2) Some time ago I read an article by you in which you referred to the bow as "leaping" towards the frog in performing the whole bow martelé. With this in mind and also the fact that you stress a light bow stroke, I have tried to keep my stroke as light as possible—almost to the point of just brushing it. In this light, or should the stroke be somewhat firmer?

—*F. H., Ohio*

The second joint of the first finger is "bony" only if it is stiff. If this joint rests on the stick and the finger is wrapped around the stick the resulting pressure will not be bony and hard but, on the contrary, soft and pliable.

Some whole-hearted adherents of the Russian school maintain that the bow-stick should be touching the finger on the knuckle side of the second joint—so... apparently, you have been playing. I cannot agree with the lessons, pressure is exerted in preparation for the leap to the frog. This pressure too, must be relaxed at the moment the bow begins to move.

At first, the coordination of hand and arm may not be adequate for a rapid stroke from frog to point and, after a pause, back again. If this is the case, about half the length of the bow should be taken quickly and the remainder more slowly in order to retain control. But if control is to be increased, gradually more and more of the stroke must be taped.

There is no bowing exercise so beneficial for developing coordination in the right arm as the whole bow martelé. Correctly and intelligently practiced it will show results after a few days.

ADVENTURES OF A PIANO TEACHER

(*Continued from Page 26*)

at the ends of long or short impulses (finger chord or octave passage)

(3) *Bounding release* Give a light lift of the elbow and wrist at the end of the impulse and let the arm bound lightly to the left and rest there. Don't drop the arm into the keys or yank it down. Simply lift up your elbow and let the whole arm be and easily. This is not only one of the best releasers and relaxers but an excellent aid in forming good practice habits. When you've played a short (or long) passage and you bound to your lap and rest there is time to decide whether you need to repeat the passage and how. The intervening silence too clears your ear as well as your brain, and induces thinking.

(2) *Collapse-release* This is simply holding the last note or notes of your impulse and releasing by letting your wrist collapse instantaneously. The wrist collapse causes the whole arm to become inert. This is the only complete release possible with the hand still on the keyboard. The collapse-release is invaluable since it is a readiness-release. In the half-breath or a second of relaxation you are prepared in advance in another burst of energy.

(3) *The Float-release* This is a lesser and not complete release. The elbow and wrist lift slightly as the arm floats while the finger tips depress the keys with the lightest possible weight. This is of minor, also a readiness release.

OCTAVES AGAIN

I asked the members of my Intermediate Piano Class at the University of California (Los Angeles) to bring to our next lesson an octave passage which was giving them trouble. This could be chosen from any piece. Each student was to play the passage and I would try to help him improve it on the spot.

This posed a sharp challenge. Allowing 60 minutes of the 100 minute class period for the octave playing meant five minutes (by the clock) for each of the 12 students. In that time the passage would probably be played twice by the pupil, the teacher would "diagnose" the ailment, explaining this clearly not only to the student but to the entire class, then give practical help toward curing it. In a piano class the student at the piano is the "guinea pig." The teacher's comment and criticism must be made for the enlightenment of the entire group.

Students brought back a fine variety of peaky octave passages: The left hand "artillery roll" from Chopin's *Polonaise in A flat*; the brief but tricky measure 8 from the middle (D Major) section of the *Polonaise in A Major* ("Military"); the final page of Mendelssohn's *Rondo Capriccioso* that frustrating octave passage in Lecuona's *Malaguena* and many others. Every species of outrageous octave playing was remarked: the Tiger Claw, the Wrist Cramp, the Elbow Cramp, the *Rigor Mortis* Arm. Why wasn't teachers realize that brilliant or fast octaves are played with super-strong finger tips reinforced by wrists, forearms, full arms?

It was surprising to see how quickly the students octaves gained in ease, speed and endurance when ever I had them play parts of a passage first with thumbs alone (hands separately), wrist highish, loose and only slightly curved, thumb held close to keytops and played like the point of a pencil. No attempt was made to hold the octave span; hand and arm were kept quiet, no lost motion was permitted anywhere.

Immediately afterward when the thumb was played with its fifth (or fourth) finger octave, the student was urged to hold the same "feel" in his hand as before, i.e., as though he were still playing the thumb alone. It worked magically but in chronic cases of contracted tendons, and with students of limited hand-span. Above all it proved that good, economical octaves are played by strong fingers in key contact and not by substituting wrist, forearm or arm hammering for weak, flabby fingers.

After that I set the class to practicing those concentrated octave exercises on the last two pages of "Thinking Fingers" (Maier-Bradshaw). These completed the cure. Now the student octaves sound well and feel comfortable. THE END

CAN YOUR "MARCHING BAND" MARCH?

(*Continued from Page 10*)

proper function of a good marching band.

It is true that such antics will please and gain the plaudits of a certain element of fans, but so would a "fan dance."

No one is likely to condemn a clever original, well-conceived and beautifully executed formation, or a novel or pageant. However, we must be certain that our program truly possesses these requisites and that such are presented in proper taste as well as showmanship. When formulating and planning our programs we must always bear in mind that the primary function of a marching band is music.

If our marching bands are to earn the dignity and respect which they deserve, we must re-evaluate the function and objectives of our program and thence proceed to develop and standardize those elements in our marching bands of the future.

Such objectives can only be achieved when we, as leaders, will insist upon the development and mastery of the fundamental elements which emphasize *marching* and at the same time, reject the cheap type of "floor show" which serves only to cast discredit, not only upon our marching bands as they perform on the gridiron but upon our bands in the concert hall as well.

The able marching band is one that is well continued and drilled in all of the military commands. It can march with precision in perfect alignment at a conservative cadence, with erect carriage, unity of step and stride, coordination of bodily movement, and smartness of execution. It possesses dignity, pride and respect, it is well uniformed, colorful for the field, but always dignified and in proper taste for the concert hall. Uniform combinations are given serious consideration and no "fancy" "gaudy" patterns or colors are tolerated. The accessories are carefully selected—with an eye to color and adaptability as well as practical usage. The drum major is uniformed in all the splendor and color attached to his position. You we must not permit him to forget that he is the "leader of the band" and as such must "act" dress and direct as such. The twirlers are made up of female are appropriately attired, refined, intelligent, and conduct themselves as an integral part of the band. In fact every member is doing his utmost to play no musicians will be presenting a concert of the world's best music. He is endeavoring to play with precision, rhythm and technical accuracy, pure tone quality and intonation, balance, and blend. He is careful of all accents, dynamics and breath marks. He observes all articulation patterns and stress for unity of ensemble under all conditions.

This band performs music which is well-adapted in the marching band's instrumentation and which is not too difficult. Music of sensitive range and not too rhythmically complex, and those technical demands are not beyond the proficiency of the bandsmen. Music which is sonorous, skillfully arranged so as to enable the bandsmen to give sufficient heed to their marching responsibilities as well as to their playing.

This band need not be dependent upon vaudeville performances, cheap tricks or stunts for recognition or applause. Instead, by means of its perfectly formed symbols and formations, colorful pageants, conceived in good taste and carefully staged, and through its clever original, diversified program and superior musical performance this band will gain the respect and admiration of the most fastidious of audiences. It is superior because it can both *march* and play and do each equally well.

It is our duty as conductors to see that at no time do we permit our marching bands to do otherwise.

THE END

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Tips For Teachers

By Percival Gordon Entwistle

WHEN you sit down to an hour's lesson at the piano, chances are you've made all kinds of resolutions about staying on the track no matter what Bach in the face of obstacles your pupil may throw in your way like the question of whether the umpire made a wise decision in Saturday's game it will be tough going unless the track stretches clearly ahead of you

During my many years of teaching piano I have made use of a simple guide aiming to each lesson to develop a little further some phase of each subject on my list of principal study objectives. There are only five, so I have outlined them, so the list is easy to keep in mind: (1) note reading, (2) fingering, (3) tone quality, (4) pedaling, (5) expression. In the best piano lesson you taught that your pupil make some progress toward better understanding of each of these subjects?

"RIGOLETTO" AT INDIANA UNIVERSITY

(Continued from Page 21)

als but there is one hazard that one rest the directors learning their lists. Nine weeks before the "Rigoletto" first night, one boy singing the title role was called up for military service. Another student Richard Dales of Louisville Ky., learned the long and difficult part in time to take his place. As for talent, there's never a shortage of that.

"I am continually amazed at the abundance of operatic talent in this country," says Hans Busch. "I'm only sad that so much of it has to be wasted without an outlet. There is little but these young people to sing except the Metropolitan and the Met can't possibly absorb them all."

Perhaps none of the Indiana University students who took part in "Rigoletto" will ever be able to say they have sung with the Metropolitan, but they can always say they sang for the Metropolitan. And they will always remember how Richard Tucker and Regina Resnik and Robert Merrill Bing clapped and shouted "Bravo!" and came backstage to shake their hands.

THE END

BRING MUSIC INTO YOUR PRACTICE

(Continued from Page 13)

I helps me greatly to come closer to the music when I know that Debussy preferred an upright piano to a grand, that Schumann kept the damper pedal pressed down all the time (upper pedal) because only that Mozart loved dancing, parade, and rise up late that Chopin was influenced by the vocal line of Bellini's operas. The more intimately you penetrate into the lives, times, tastes of the composers, the closer you come to understanding that crystallization of characteristics which is their music.

Everyone has his own way of approaching a work he has not played before. My own way begins with studying the music away from the piano, following the form, phrasing, emphasis, transitions, developments etc. After this surveying the territory, I give the work through without thinking about technique purely for the pleasure of resulting in new sense. I know the moment will come when this first pleasure will be lost in experimenting and digging, so I enjoy it while I can!

I turn plan a phrase in public when having tried and discarded one other ways of playing it—at different speeds, with other dynamics, strong different voices, etc. Sometimes a phrase which seems perfect when doesn't balance the next phrase. Then both must be revised, modified. I break the piece down bit by bit, beginning with full phrases and ending, finally with the relationship of note to note. When I have a clear idea of how I want it to sound—and also—I begin again, synthesizing the notes and phrases into flowing music.

And when I put the work by to mature, letting the subconscious deal with it. But here the important thing is never to put a work aside after an unsatisfying performance. The subconscious should take it over at its best.

I plow out the music first as music, and then go back to clean up technical work. The great danger of beginning with mechanics and saving "music" for later on, is that the "music" never gets a fair chance. Phrases that are learned mechanically tend to express themselves in terms of technical difficulties

And so cleaning up mechanics, mere repetition in itself won't help. In fact, if the passage is being practiced wrongly every repetition will only make it worse instead of better. You must first find out what the difficulty is, and why it is difficult for you. In analyzing troublesome passages, you often find that the difficulty is not where you think it is, but in the measure (or even note) immediately preceding. You also discover that the difficulties are not always in the passages but sometimes in the individualities of your own hand! Some hands make nothing of runs or leaps, but stick at octaves—and vice versa. Your particular difficulties can generally be classified and reduced to a few general categories. And these are the points to work at

In a general way the idiom peculiar to different composers can be similarly classified, though in the highest sense, every phrase is unique and involves its own technique—which is why technique cannot be studied apart from music

Take for instance, the matter of perfect evenness of touch which involves the ability to do precisely the same thing with each finger despite the structural differences of the fingers plus the ability to draw exactly similar response from every key, given the same pressure. Technically this problem must be mastered—but musically it is rarely needed!

Of equal importance is the natural

> When a composer informs us that he has devised a "program" for his music, I say: "First let me hear whether you have created beautiful music—then tell me what it means."
> —Robert Schumann

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HOW HIGH THE MOUNTAINS!

(Continued from Page 15)

ing at Converse College I was reading "Piano Playing" by Josef Hofmann and carried it to my lesson. Noticing the book, Mr Spry said "I'll be very much interested in that chapter on Rubinstein. You see, I heard him play in Berlin."

"You *did*. Anton Rubinstein?"

"Yes, it was the last year I was in Berlin, in 1893, about a year before he died. He didn't practice very much at that time and he played only his own compositions but the one concert I heard was the finest piano lesson I ever had. I still remember it as if it were yesterday—" And with his head slightly bent, without pretentiousness or that pride that so often pervades the recounting of an acquaintance with the legendary great he looked at the piano and as he talked earnestly eloquently he became to me a glass through which, in varying degrees of dark and light, the character, wonderful fundamental power and the tremendous emotional force of Rubinstein's music filled the room and my consciousness with what still seems to me a first hand knowledge.

As the years passed there were many of these scenes. "I was there, at the famous concert in Berlin when von Bulow dedicated the Eroica Symphony of Beethoven to Bismarck and was based off the stage. I heard Brahms conduct the orchestra and play the piano. The Empress of Austria, celebrated the world over for her beauty passed in the park on horseback and the Iron Chancellor of Germany walked by me to the Unter den Linden. Rubinstein sat down to the piano. His head went back, his thick dark hair falling almost to his shoulders. As he played, the expression on his face never changed. It was a strong, Sphinx like countenance and very sad."

These stories came usually with my studies. I would be playing a Brahms *Rhapsody*, when Mr Spry would stop me "Now Brahms was not a virtuoso pianist such as was Rubinstein but he was a very respectable pianist and I can imagine how he would play this." At the end of the lesson I would lead to my juvenile conceit that I was playing exactly as Brahms would have but when I returned the next week my "perfect" interpretation would be ripped to shreds. And so Mr Spry, lending his mind out let me experience great moments with the masters.

For two years I had been going every Saturday morning at ten o'clock for my lessons. Then in September of 1944 I entered Converse College to study for a degree.

I was given the job (and paid for it) of stage boy. In this, what I considered, very exalted position, I was to set up the orchestra, do odd jobs (some of which certainly were) and take care of the needs of artists at concerts.

The first real concert I heard was by the Cleveland Symphony. I had listened to the New York Philharmonic on the radio but my serious efforts to understand and enjoy orchestral music had not been very fruitful. Seeing the instruments and hearing them at the same time revealed a pinpoint of light through the keyhole of the closed door and I went home humming the melodies from a Brahms symphony.

I had grown since that day in the library. But it was with something of the same awe that I listened to Artur Rubinstein, the first great soloist I heard. I saw him in the dressing room after the program and reflected to myself that he looked but little different from ordinary people.

Ezio Pinza came too, captivating everyone with his voice, personality and good looks.

I met Horowitz and listened to him practice during intermission. I asked him to play the *Eleventh Rhapsody* of Liszt as an encore. He played it, came off and winked at me. "Did you like it?"

After my graduation in June of 1948 I went to Santa Barbara in California for the summer.

I had classes with Schoenberg and piano lessons from the town's leading musician, a cosmopolitan woman named Mildred Cooper.

It was while I was there that it dawned on me that people generally worked for a living—that about the only thing I could do was teach piano and I was very unsure about that. This realization compelled me to contact a teacher's agency and to accept a job teaching "at least forty students" in a public school at Oakboro, North Carolina, population five hundred and sixty.

The forty students I was to teach grew in a week to more than sixty and there was a glee club to conduct and "a few other little things."

My apprehensions about teaching were fading and as the months slowly passed, I began to feel a surcease permeating my own playing that I had not noticed before. I began to listen to music more critically and even to my Paderewski records I began to see possibilities of other interpretations.

I ordered two films of Paderewski to show to my students. Mr Hansen, the school principal, was dubious about them. "They've never heard anything like that. They may not be very attentive."

His fears had certainly been borne out in every chapel program we had had. However we filled the dark room and I talked to the students for five minutes about Paderewski's greatness as a man and musician and the music he would play.

The film started and from the moment he struck the first notes of the Chopin *Polonaise* on *A flat* to the close of the *Second Rhapsody* of Liszt there was no sound but the music. You couldn't even hear them breathe.

When it was finished, a little boy stood up, his brown eyes sparkling. "Wasn't that wonderful."

"Yes Graham, it certainly was."

Toward the end of the year I played a program for the Junior Book Club of Troy, North Carolina.

I had played the last number the spectacular *Sixth Rhapsody* of Liszt and was talking to the people who gathered around the piano when a shy little old lady pushed her way up to me. Reaching for my hand, she exclaimed, "I had to tell you about the first time I heard that *Rhapsody*. Rubinstein was playing it in the Crosadero in Paris and Liszt was sitting beside him on the platform. Thank you for bringing the experience back to me. You reminded me of Rubinstein."

Then she smiled and stepped back into the crowd. It closed between us and before I could live myself without offense, she was leaving. My eyes followed her until her outline was merged with that of the trees at the foot of the mountains. As I leaned against the door with the breeze cooling my face, a realization came over me. Those were the same mountains I had lived with almost ten years before but they were near now and they were no longer blue. They were green, and on every leaf heavy with the moisture of an afternoon shower a rainbow scintillated. But they were still as rich! yet too

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